

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 27, 1918

PRICE TEN CENTS



ALICE FLEMING
MANAGEMENT CHAMBERLAIN BROS.

THE NATIONAL THEATRICAL WEEKLY

Some Real Hit!

**GIVE ME THE
RIGHT TO
LOVE YOU**



A HIT

**GIVE
ME THE
RIGHT
TO LOVE
YOU**



Some Ballad Hit!

**JUST AS YOUR
MOTHER WAS**

WITH GREAT POEM

HARRY VON TILZER

Has given you this season such terrific hits as "Give Me the Right to Love You", "Just as Your Mother Was", "Says I to Myself, Says I", "Listen to the Knocking at the Knitting Club", etc., and is now handing you four of the greatest songs he has ever published at one time. Four sure fire hits!

A WONDERFUL BALLAD

**THE LITTLE GOOD FOR
NOTHING'S GOOD FOR
SOMETHING AFTER ALL**

With a wonderful poem that
will stop any show

THIS SONG IS A KNOCKOUT

**THE
MAKINGS OF
THE U. S. A.**

This is a song about tobacco for the
boys over there. It's sure fire.

THE SONG ALL NEW YORK CITY IS TALKING ABOUT

**YOU'RE A BETTER
MAN THAN I AM
GUNGA DIN**

The greatest novelty comedy song in years.
For man or woman. Lots of extra
comedy verses.

A REAL UP-TO-DATE COMEDY SONG

**IF THEY
EVER PUT A TAX
ON LOVE**

Great for single, double, male or fe-
male. Get it quick! It's a hit.



A HIT

**JUST
AS
YOUR
MOTHER
WAS**



Some Real Hit!

**GIVE ME THE
RIGHT TO
LOVE YOU**

HARRY VON TILZER MUSIC PUB CO.

222 West 46th Street, New York City

BEN BORNSTEIN, Manager

CHICAGO OFFICE: 143 North Dearborn Street. MURRAY BLOOM, Manager

The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1918, by the Clipper Corporation.

Founded by
FRANK QUEEN, 1853

NEW YORK, MARCH 27, 1918.

VOLUME LXVI—No. 8
Price, Ten Cents

MOVE TO GET WHITE RATS BOOKS

COURTS ASKED FOR AID

Determined to examine all books and records which he believes are necessary in the investigation of White Rat affairs now on before Referee Louis H. Schuldenfrei, Alvin T. Sapinsky, attorney for Goldie Pemberton, upon whose application the inquiry was started, last Thursday obtained from Supreme Court Justice Delehanty an order directing the White Rats' Union, and Harry Mountford, to show cause why they do not produce them as directed by the referee. If no sufficient cause is furnished, he asks that they be adjudged in contempt of court, and the punishment visited upon Mountford.

Hearing in the petition was set down for Wednesday, March 27, but was adjourned, as was the regular session of the investigation, scheduled for last Friday, and the one set down for next Friday. The adjournment of the latter was made in order that Joseph J. Myers, attorney for the union, might have a better opportunity to prepare for a cross-examination of Will J. Cooke, the star witness at the last hearing.

In his application, Mr. Sapinsky states that certain records of the union, namely the levy lists, the membership lists and the membership roll are of much importance to the investigation now under way, but that though both he and the referee have asked Mountford and Joseph J. Myers, attorney for the union, to produce them, they have replied that they are in the possession of William James Fitzpatrick, the Big Chief of the union, who in a letter to Mountford some weeks ago, and which was made public at the time, refused to bring them into New York State, from Connecticut, where they now are, for the inspection of Referee Schuldenfrei. He maintains that this attitude on the part of Fitzpatrick, though, is not sufficient, as the union has the right to compel him to turn over the records in compliance with the instructions of the referee. He pointed out to the Court that the union could mandamus, replevin or take other legal measures to compel Fitzpatrick to turn over the books, if it so desired.

He then told the Court that, while the records were in the possession of Fitzpatrick, they were really in the possession of the union, for he is its president, and that, in declining to turn them over, Fitzpatrick was really only acting in conformity with the wishes of the union not to relinquish them. Mountford, as secretary of the union, he declared, was the natural caretaker of the books and documents of the union and, if the latter cannot give a good reason for not turning them over, that it be adjudged in contempt and the punishment of the Court visited upon Mountford as the secretary.

It is through this means that the attorney for Miss Pemberton hopes to get the much desired books. for, if Mountford should be committed to jail to purge the union of contempt, the other side believes that Fitzpatrick would surrender them to save him.

Mr. Sapinsky stated to the Court that

WILLARD PLANS TO SUE

Willard's Temple of Music act was preparing, last Monday, to bring a suit against T. W. Boyle, manager of the Boyle Playhouse at Rutland, Vt., to collect about \$225 which Willard said was due him.

It seems that the act was booked by Walter Plimmer to play the house five days beginning on Tuesday of last week for \$500. On the Saturday preceding, however, Willard received a wire saying that Boyle could only pay the turn \$450. By that time, though, Willard had bought a ten-party ticket and had his baggage loaded, so he agreed. Willard then says that on Monday he got another wire saying that Boyle would only pay \$400 and, as the Plimmer office agreed to pay \$50 rather than have any trouble, he accepted that also.

When the act reached Rutland, though, he says that Boyle would not play it at all, and he hurriedly got into communication with his attorney, Dave Steinhardt, who, after much telephoning, got the act working by Thursday, accepting \$275 on account. The contemplated suit is for the other \$225 that was necessary to make up the \$500 for which the act was booked.

The act was also about to be cancelled at the Empire Theatre, Glens Falls, Monday, owing, it is said, to the fact that the manager wished to cut down his bill for Holy Week. It was stated at the Plimmer office, later, though, that the matter had been straightened out.

STERN GETS SELWYN SHOWS

A. S. Stern, who had two companies of "Twin Beds" out this season, playing the one and three night stands, has just completed arrangements with Selwyn and Company whereby he will have the rights to the show for next season and, in addition, those to "Fair and Warmer," of which he will also send out two companies. One of his "Twin Bed" companies recently played six consecutive weeks in Pittsburgh, after having played there earlier in the season. In addition, Mr. Stern will also produce "Keep Smiling" in association with Lea Herrick and Julian Alfred, for Broadway. It is now in rehearsal.

"YOURS TRULY" OPENS APRIL 8

"Yours Truly," the new musical piece with which Arthur Pearson is to entertain Chicago this Summer, is scheduled to open at Atlantic City on April 8, afterward playing a week in Pittsburgh, Toledo, Cleveland, Detroit and then going into the Illinois Theatre, Chicago, for eight weeks.

Pearson has just added Dorothy Godfrey, the chorus girl, who made such a sensational hit in "Girl O' Mine," to the cast and has engaged Hickson, the Fifth Avenue tailor, to costume his chorus, as well as principals. Carrie McManus of "The Love Mill" has also been added to the cast.

CIRCUS TAKES CHORUS GIRLS

The chorus girl famine about which several producers were talking during the last week, was caused, to a considerable extent, by the fact that the Barnum and Bailey circus, which opened Monday at Madison Square Garden, had places for 450 girls and engaged practically every one they could find.

FROHMANS HAVE NEW PIECE

Charles Frohman, Inc., will present a new play called "The Laughter of Fools" at the Apollo Theatre, Atlantic City, the first half of next week. The author and cast have both been kept a secret.

DALE'S PLAY RAPPED BY CRITIC

JEALOUSY THE MOTIVE

Investigation into the reason why the police saw fit to interfere with Oliver Morosco's production of Alan Dale's "The Madonna of the Future" last week, led to the belief that a rival critic of Dale, who is the critic of the New York American, had engineered the action by which the piece was brought before Magistrate McAdoo.

When the play was first produced, theatrical folk expected that some of the other critics who had been panning Dale, would take a fling at him in their reviews, and one or two of them did, getting away from the play itself and going into a personal review of the author. One of them even insisted upon referring to him as Mr. Cohn, which is his right name. No further action in the matter, though, was expected.

About two weeks ago, however, Dale is said to have got into an argument with one of his rivals in a club, which, before it had finished, waxed very warm and, shortly afterward, the police took action against the play, which, at that time, had been running over six weeks.

In view of the fact that it had been running so long, and that other plays, such as "Mrs. Warren's Profession," were allowed to go along without interference, this was deemed strange, and an investigation was made to see if the attack was not directed against Dale, rather than against the play. It was then discovered that the police had acted upon a complaint received at headquarters, but from whom it came could not be learned. This complaint, it is now believed, came from the rival critic.

Just as soon as Magistrate McAdoo made his decision, however, wires were started working to assure the opening of the piece at the Standard Monday night and to allow it to be played over the rest of the subway circuit. An attempt was made to have the Hearst offices, by which Dale is employed, use their influence with Mayor Hylan toward that end and, as a result, Morosco, Dale, Emily Stevens and Jerome Patrick, the latter two of whom appear in the leading roles of the play, were summoned before the Magistrate.

The play opened, however, Monday night, although preparations had been made to rush "Success" which closed at the Harris Saturday into the house in case the police took drastic action.

At the Morosco offices on Saturday it was stated that Magistrate McAdoo, in reaching his decision that the play was immoral, had read the original manuscript of the piece. The dialogue used at present in the play, however, is much different from the script, it was stated, it having been changed to a great extent in rehearsals. Many of the original speeches had been entirely eliminated. It was stated.

Magistrate McAdoo's decision, made in a letter to House, Grossman & Vorhaus, attorneys for George Broadhurst, in whose theatre the play was being presented, was as follows:

"Having read the play carefully I am
(Continued on page 6.)

"GETTING TOGETHER" GETS \$21,000

"Getting Together," the new war play starring Blanche Bates and Holbrook Blinn, closed a week's engagement at the Lyric Theatre last Saturday night, after playing to \$21,000 for the week.

At the opening performance Monday evening, March 18, the six boxes, containing seventy-two chairs, were sold for an aggregate of \$600, or \$100 a box. The orchestra seats brought \$5 apiece, and the balcony \$5, \$3 and \$2 and the gallery \$1 each. The top price at subsequent performances was \$2. The seating capacity of the Lyric is about 1,500 seats, of which 600 can be accommodated in the orchestra, 400 in the balcony, 410 in the gallery and 72 in the boxes.

"Getting Together" is being presented at the Lyric Theatre, Philadelphia, this week and goes to the Majestic Theatre, Boston, for two weeks. Beyond that, definite plans have not been made, although the original intention was to go to the Pacific Coast, playing the principal cities en tour.

"Getting Together" is being presented under the auspices of the United States, British and Canadian governments and is a strictly propaganda play, designed to stimulate recruiting and enlisting. Within less than two months, the alien slacker law will go into effect, and it was originally the purpose of the promoters to play the principal cities in the United States before the statute became a law.

When the show left New York, the following composed its executive staff: R. W. McFarland, manager; Major Wallace McCutcheon, of the British Army, advance representative; William R. Sills, press agent, and Joseph Conely.

Inclusive of the Boston engagement, the play is being booked by the Shuberts.

HARRY CARROLL HAS A FIGHT

Louis Rosenthal, who has the song book privileges about the various New York theatres, had a fight with Harry Carroll, one of the producers of "Oh, Look," in front of the Vanderbilt Theatre, Monday evening. Carroll departed from the scene into a nearby hotel, nursing a badly cut lip and swollen face.

Rosenthal had the song book rights, which he purchased from Fisher & McCarty, for "Oh, Look," and had men selling the sheet music in the lobby of the theatre at 35 cents a copy. This price evidently did not suit Carroll, who told Rosenthal that he must sell the music at 25 cents. The latter replied that he had a contract with the theatre whereby he was permitted to sell the music at the former price.

The argument then became rather lively in the lobby of the theatre, both of the men indulging in personalities and finally starting to exchange blows. Attendants about the theatre, realizing a performance was going on inside, hustled the two combatants to the sidewalk, where they again resumed the argument. The words there became very heated, and Rosenthal finally retaliated by smashing Carroll in the mouth, splitting his lip, after which Carroll came back.

Friends then jumped in and pulled Rosenthal away, but while they were holding him Carroll jumped in again. Rosenthal then broke loose from the men and pumelled Carroll heavily about the face and head. Several attendants from the theatre then came and forced Carroll into a nearby hotel to dress his bruises. The only damage Rosenthal sustained was a torn overcoat, which was the result of being pulled about.

MUSICIANS ASK INCREASE IN WAGES

REFUSAL MAY BRING STRIKE

Conditions early this week strongly pointed to a strike of union musicians taking place in New York in the very near future, that would have the effect of tying up every theatre in the greater city, unless the managers show an inclination to meet the demands of the members of Local 310 of the American Federation of Musicians, calling for an entirely new wage scale presented to the United Managers' Protective Association at a conference held Tuesday afternoon.

The New York Local of the A. F. of M. is holding its annual meeting this week and the delegates will remain in session until the managers' association has given them a definite answer on the wage scale submitted. Little was done at the Tuesday conference, the musicians presenting their demands through the committee appointed to deal with the managers, with the understanding that neither side would make a move until at least one more conference was held.

The musicians' new scale of wages embraces the following demands: Dramatic plays giving eight performances, \$28 instead of \$26, weekly for men. Contractors who work in an orchestra under the new scale in this class of show must receive \$48, which is the same amount as they are now receiving. Musical comedies giving eight shows \$35 instead of \$33 for men. Contractors must receive \$50. They are now receiving \$45. A uniform rate of \$5 per man is asked for each extra matinee played. For shows of the Wintergarden class, giving nine performances weekly, the union is asking \$39 per man. At present they are receiving \$35.25. Contractors must receive \$53 weekly instead of the \$48 now paid.

The Hippodrome and all other houses giving musical shows with a twelve performance schedule in operation, are asked to pay musicians under the new scale, \$42 weekly instead of \$39.75. Contractors must receive \$59 instead of \$54 hereafter. Vaudeville and burlesque houses charging an admission fee of over twenty-five cents are asked to pay their musicians who play twelve shows \$30 weekly instead of \$27, the current rate. For Sunday performances the musicians in burlesque and vaudeville theatres must receive \$8 flat. An increase approximating about ten per cent. over the old wage scale is asked for extra men and pianists in motion picture houses.

Ligon Johnson, speaking for the United Managers' Protective Association, pointed out that the musicians had been granted an increase of about ten per cent. last July. A strike was threatened at that time, but was averted by a compromise. One of the most objectionable features of the musicians' present demands, Mr. Johnson declared, was the request that the managers sign an agreement under which a musician could quit a show by giving two weeks' notice. A two weeks' notice given a musician by a manager on the other hand, under this agreement, would be subject to a review by the union. Furthermore, extra men could quit whenever they felt like doing so, but could not be dismissed by a manager with the customary two weeks' notice. These demands, Mr. Johnson said, were decidedly unfair and obviously one-sided.

Samuel Finkelstein, vice-president of Local 310 and spokesman for the musicians, said that the union had no desire to bring on a conflict with the managers and would be inclined to meet the U. M. P. A. more than half way in adjusting things in a manner satisfactory to all concerned. Mr. Finkelstein called attention to the fact that the cost of living had risen tremendously since July, when the last wage scale was arranged.

ROCK WORKING TO KEEP WORD

The affairs of "Let's Go," the Hitchcock and Goetz \$1.98 revue at the Fulton, did not improve any last week and, had it not been for the fact that Billy Rock had promised Hitchcock he would stay there four weeks, he and Miss White would have quit, they having been offered an attractive list of vaudeville bookings. As it is, he is staying only to keep his word with Hitchcock, although both he and Miss White are undoubtedly losing prestige by continuing with the piece, many persons already beginning to ask why they continue to do so. Miss White is not very well pleased at this determination of Rock's, but sticks along with him. The piece got a little over \$6,000 last week.

It was thought for a time that there was to be trouble over the name of the piece last week when Frank Wayne announced that he had copyrighted a play called "Let's Go" some time ago. All likelihood of such disappeared, however, when he spoke to Rock, for the first words of the latter were, "You can have it. I don't want it."

As a matter of fact, nobody seems to know how the play came to have that name anyway, it having been intended during rehearsals to call the piece Rock and White's Revue. A schoolroom scene was tried out last week, but proved to be of little value. It was reported that more than \$3,000 has been spent in trying out new ideas since the piece opened, without finding anything that was good enough to keep.

On Friday night, during the "lightless" scene someone in the audience called out, "Take your hand out of my pocket" and Miss White had the curtain rung down while she told the man and the whole audience what she thought of it.

Nothing definite has yet been done about the tour of the piece. Ray Goetz wants the present company to go out, but Rock can't see that idea at all and insists that, if it goes at all it must be a different organization. Goetz went to Chicago the latter part of last week to talk the situation over with Hitchcock.

"THE LITTLE BELGIAN" CLOSES

PHILADELPHIA, March 25.—"The Little Belgian," which opened at the Garrick Theatre last Monday, died a death of neglect, and is not likely to be exhumed.

The show had a good house-warming, but the patronage speedily ran down, and toward the end of the week protests began to reach the management that the lines carried a lot of German propaganda. Some of the protests were couched in such unmistakable language that the Garrick management closed the show on Saturday night and, although the Philadelphia papers the next morning stated that it would be revamped and given another run, it was stated to-night that it will not be reopened.

When the announcement of the opening of the play was printed in New York papers, inquiries were received by newspapers here whether or not any German propaganda was evident in the production. The inquiries came from members of societies concerned in patriotic work and, while it could not be confirmed here, it is said that Philadelphia organizations had been notified by the New York branches to watch the performance and cause the management to see the wisdom of closing the show.

HITCHCOCK IS NEGOTIATING

It will not surprise many people along Broadway if Raymond Hitchcock soon takes a new partner, for all has not been running as smoothly in the offices of Hitchcock and Goetz as could be desired and it is said that he has, while on the road, been corresponding with several persons who wish to become associated with him. Hitchcock is said to be viewed by these persons as one of the best drawing cards on the American stage and that, if he were to enter an arrangement whereby he would only have to look after production matters, leaving the routine business management of his interests to experts, the combination could not help but be very successful. Many of the business arrangements made for "Words and Music" are said not to have been made by Hitchcock himself and could have been made more advantageously.

FOSDICK NAMES NEW HEAD OF CAMP SHOWS

CLEVELAND MAN CHOSEN

WASHINGTON, D. C. March 26.—Announcement was made last night by Raymond B. Fosdick, as chairman of the War Department Commission on training camp activities, of the appointment of Malcolm L. McBride, of Cleveland, to take charge of the theatres and entertainment in the training camps, to succeed Marc Klaw, of New York. Mr. Fosdick said that Mr. McBride, who has been a member of the commission since its organization by Secretary Baker a year ago, when he was placed in charge of the establishment of post exchanges in the cantonments, will be the member of the commission who will assume responsibility for the Liberty theatres, but that J. Howard Reber, of New York City, will be in charge of the New York booking office for all of the Liberty theatres, having been selected for this work about ten days ago.

In his new capacity, Mr. McBride will have the supervision of all camp entertainments, the management of the chain of Liberty theatres the commission has established in National Army and National Guard cantonments and in the direction of the theatrical companies playing those theatres. The Fosdick commission will hold a conference here on Thursday.

Mr. Reber, who is a lawyer by profession, took up his duties at the New York offices of the commission heretofore presided over by Hollis Cooley in the New York Theatre building, early last week, and at once set about the booking of the shows that play the circuit. He made a trip to Washington at the end of the week, but could be induced to say nothing whatever about his plans for the carrying on of the work connected with the theatres. It is stated, however, that his experience in the booking of attractions, such as he is now called upon to do, is not very extensive.

Heretofore, the booking was in the hands of Cooley, a man who has had years of experience in handling attractions for producers and whose knowledge of the game was believed, when the theatres were first being planned, would be of great value to the plan to furnish soldiers with amusement.

ELMAN QUIT IN HUFF

It became known last week that when Mischa Elman, the violinist, placed himself under the management of R. E. Johnson, it was not until after he had quit the Metropolitan Musical Bureau, which formerly managed his affairs, in a huff, brought about by the Metropolitan also taking Toscha Seidel, a young violinist, under its management. Elman, it is said, told the Metropolitan that he would not remain under their management if there was any other violinist there also, with the result that the Bureau told him he could go elsewhere if he chose but that it would continue to handle Seidel.

TO CHARGE FARMERS \$5 A SEAT

CHICAGO, March 24.—Raymond Hitchcock, assisted by Lillian Russell and the "Hitchy-Koo" bunch, has captured Chicago. The show opened at the Colonial on Monday night and scored a tremendous hit. At the end of the four weeks here Hitchcock will return to New York by way of the one-night-stand route and will try the experiment of charging the provincial theatregoers \$5 a seat. Lillian Russell, who is with the piece, is getting \$2,000 in Chicago and is to get \$2,500 on the road.

LEDERER HAS NEW PLAY

George Lederer has a new musical play which he will probably produce next season to play Klaw and Erlanger time. The lyrics are by Jean Havez and the book by Rennold Wolf, with the composer yet to be selected. The tentative name of the piece is "The Girl on the Beach."

"THE RAPE OF BELGIUM" OPENS

NEW HAVEN, Conn., March 23.—"The Rape of Belgium," a melodrama of the war, by Max Marcin and Louis K. Ans-pacher, was presented to a large and appreciative audience at the Shubert theatre last Wednesday by A. H. Woods. The story, which deals with the occupation of Belgium by the Germans, moves swiftly and with intense dramatic suspense up until the last act, when there is a let up. The play is well produced by a capable company.

It depicts the predicament of two American girls who are in a chateau taken by German soldiers. The horror of their position, their escapes and other developments make for an exciting and at times thrilling story. An American aviator is injected into the play to add to the heroics. The authors have extricated their central characters from one situation after another with consummate ingenuity. But when it comes to the final solution of these situations that have been created they fall short of their previous record and the action of the piece becomes commonplace.

John Mason, as a Prussian colonel, was splendid in his typification of the brutal, lustful German. The work of Malcolm Williams, as the lieutenant colonel, left nothing to be desired. Olive Wyndham, in the role of the American girl, was excellent. Conway Tearle, as the American aviator, portrays a difficult role with credit, even if he is at times rather inclined to overdo the part. Two minor characters, Sylvester, played by Pierre Gilbert, and an Alsatian in the service of Germany, portrayed by J. M. Dunne, were satisfactory. The best character study is given by Carl Sauerman, as "the Von Hindenburg party." Although the character is not programmed as Hindenburg, the likeness is unmistakable.

While it is impossible to adequately depict the invasion of Belgium, or any other phase of the great war for that matter, "The Rape of Belgium" serves to make its auditors despise German "kultur" and methods a little more heartily, if that were possible, and it is worth while for this reason if for no other.

HARRIS HOLDINGS ARE LARGE

Reports that Klaw and Erlanger are seeking to gain control of the Harris theatrical holdings brought the fact to light last week that they are widely scattered and involve an interest in possibly as many as fifty theatre undertakings. William Harris, it is said, was always willing to listen to anyone with a new idea and, although he did not always agree with them, would take at least a small interest in their venture. Thus, the holdings of the estate are widely distributed even though in some instances they comprise only a 5 per cent. interest in a theatre. They extend as far West as Kansas City and South as far as New Orleans. Among the houses in which the estate has an interest both large and small are the Hollis and Colonial theatres, Boston; the Illinois, Chicago; the New York, Lyceum, Empire and New Amsterdam theatres, New York.

JUDGE BACKS SOLDIER THEATRE

An appeal for funds with which to construct an open air motion picture theatre at Camp Wadsworth, Spartansburg, S. C., where the one-time militiamen of New York are in training, was issued last week by Judge Joseph F. Mulqueen, of the Court of Special Sessions, who started the fund with \$150. Judge Thomas C. T. Crain, of General Sessions, contributed another \$150. Other contributors include Henry C. Frick, James Butler, Gustavus A. Rogers, Frank V. Storrs, A. L. Sylvester, John P. Grier and Alfred J. Johnson. The fund totals \$1,810.

"AFTER OFFICE HOURS" CLOSSES

"After Office Hours" closed a successful season, under the management of Alston and Wood, at Erie, Pa., last Saturday. The show played the International circuit most of the season.

NEW THEATRE NEARLY READY

TERRE HAUTE, Ind., March 25.—The new Bankers and Brokers Theatre, now nearing completion, will open about May 15 with vaudeville and pictures.

UPPER B'WAY GETS MOVIE PALACE

TO COMPETE WITH DOWN-TOWN

The Symphony Theatre is the latest addition to New York's better class motion picture playhouses. It will open about May 1 at Ninety-fifth street and Broadway. It will be to north Broadway what the Rivoli and the Strand are to the downtown theatre district.

The fine market building built by Vincent Astor at the southwest corner of Broadway and Ninety-fifth street, two years ago, and now used by the Crystal Carnival Ice Rink, is being made over into the Symphony Theatre at a cost of \$75,000.

The property was leased last week for ten years to a corporation of which Aubrey H. Kennedy, of the Kennedy Theatre, Inc., is president, and Thomas Healy, owner of the property, is treasurer. Work on the remodeling of the building was begun Monday and will be pushed to an early completion.

The new theatre will have a seating capacity of 1,500, arranged practically on one floor, which marks a departure in theatre construction. William G. Masserene, of 15 East Fortieth street, prepared the plans for the new Symphony.

The playhouse will have no balcony or gallery. A mezzanine tier of boxes, accommodating 300, will form part of the seating arrangements. The interior of the new theatre will be 75 by 150 feet. The entire ground plan, including executive and other offices, covers a plot 150 by 200 feet.

The orchestra floor will be of the amphitheatre style, a gradual ascent from the front row to the rear of the house providing an elevation that insures every seat being one of advantage. An orchestra of fifty pieces and one of the latest improved types of pipe organ will be installed.

It is the purpose of the promoters to change the program weekly, either on Sundays or Mondays. Pre-supper pictures will be shown. Smoking will be permitted in the boxes. Chairs especially suited to the comfort of its patrons will be provided.

The policy of the Symphony Theatre will be the presentation of the very ultra of the motion picture art, shown in pre-releases, and the finest operatic music and novelties.

While a director of the orchestra has not been determined upon, it is understood that he will be a conductor of international fame, identified with the Metropolitan Opera House. The musical scores selected will be of the lighter and more stimulating sort, the heavy and oppressive scores having been discriminated against in favor of the more cheerful and cheering sort. The pipe organ will be presided over by an organist of national reputation.

The Symphony Theatre will have its own weekly news reel, selected from an assemblage of news events gathered by the various weeklies in this country and abroad. Special film novelties will be included in its program, which also will include vocal and instrumental numbers. Educational and scenic films also will be shown.

Mr. Kennedy says he will reverse the old order of things and "bring the theatre to the people, rather than bring the people to the theatre." The name "Symphony" was determined upon as embodying in a word the blending of music, pictures of amusing, instructive and entertaining character and novelties of the very highest and harmonious order.

The opening of the Symphony will mark the entrance into the exhibitors' field of Mr. Kennedy, a prominent figure in the motion picture industry. He has been identified, first as manager and later as general manager, with the George K. Spoor Film Exchanges. He then started the American Film Manufacturing Company, and later went with the Universal Film Company.

Associated with Mr. Kennedy as general manager is Charles L. Cole, well-known theatrical man. He was at one time identified with the Pantages theatre enterprises. He will be house manager of the new Symphony.

DETROIT GETS NEW PARK

DETROIT, Mich., March 26.—The Liberty Park Association has been incorporated here for the purpose of building and operating an amusement park, covering fifty acres, in Detroit.

It will be strictly up-to-date in every respect. Free parking space will be provided for automobiles, which will be among the principal means of transit, aside from the complete system of double track trolleys that reach the park.

Thomas G. Scott, who has had over forty years' experience in the show business, will manage the park.

The association is now contracting for "Shoot the Chutes," scenic railways, miniature railways, circle swings and other riding devices.

Arrangements are also being made for the sale of concessions.

RAISE BAIL FOR PLAYWRIGHT

NEWARK, N. J., March 25.—The Jewish Actors' Club of New York is raising bail to obtain the release from the local jail of Isidor Solotorefsky, a playwright, whose productions are well known on the Yiddish stage, and Bessie Goodman, an actress, who appeared in several of Solotorefsky's plays.

Solotorefsky is alleged to have deserted his wife and their two children for Miss Goodman, fourteen years ago. Last Friday, Mrs. Fannie Solotorefsky, the wife, appeared unexpectedly in Caldwell and interrupted the writing of a new play, "The Last Act," and had Solotorefsky and Miss Goodman arrested. The former is working on his play while incarcerated.

AHEARN DODGES LUDLOW ST.

Charles Ahearn, the comedian, who walked out of Ludlow Street jail last year after stating, when he went there, that he would stay for six months rather than pay his wife, Vesta Powell, back alimony, had to make a new promise to the court last week, for his wife obtained a new order to punish him for contempt. After the obtaining of the order, however, Ahearn's attorney, Bernard Sandler, of 261 Broadway and Bloomer and Bloomberg, who appeared for Mrs. Ahearn, got together and the matter was adjusted.

ZIEGFELD AFTER LOUISE GROODY

Flo Ziegfeld is negotiating with Louise Groody, at present in "Toot Toot" with the idea of putting her in the new "Follies," now scheduled to begin rehearsing about May 1. Miss Groody, however, is under contract with the Savage interests for two years.

"13TH CHAIR" CLOSING

William Harris is closing the three "The 13th Chair" companies which he has had on tour, one of them having stopped on the 16th, another one last Saturday and the Margaret Wycherly company is to halt next Saturday. Practically all the desirable territory of the country has been covered.

"VERY GOOD EDDIE" CLOSES

TRENTON, March 23.—"Very Good, Eddie," will close here tonight after a week that was good. The company will return to New York. Al Spink, the manager, will be switched to the "Oh Boy" company that is leaving the Casino, New York, to open in Philadelphia.

STACY LEASES MAJESTIC, ALBANY

ALBANY, N. Y., March 23.—Oliver H. Stacy has leased the Majestic from the Majestic Amusement Company and will take control of the house April 1. The New Lessee will make no change in the policy of the house but will continue to offer vaudeville and motion pictures.

HUDSON GETS "OVER THE TOP"

Arthur Guy Empey will appear in person at each of the presentations of the screen version of his "Over the Top," which opens an indefinite engagement at the Hudson Theatre next Sunday. Empey will be seen in the leading role in the film.

ARLISS TO PLAY SUBWAY CIRCUIT

George Arliss, in "Hamilton" will begin a tour of the subway circuit at the Standard Theatre April 8.

U.S. HASTE COSTS ROTHAPFEL THE METROPOLITAN

WANTED FILMS SHOWN QUICKLY

Samuel L. Rothapfel, managing director of the Rialto and Rivoli theatres, last week secured and lost the Metropolitan Opera House as a film theatre.

Last Thursday, announcement was issued almost simultaneously from the Rothapfel offices and the Metropolitan Opera House that arrangements had been completed whereby the home of grand opera would, for the Summer season at least, become the home of the silent drama, under the management of Rothapfel.

On Saturday, however, the directors of the Metropolitan got together and, after a conference, announced that the deal was off, that moving pictures would not be shown at the Metropolitan.

Rothapfel had intended showing "The Hearts of the World," David Wark Griffith's great war film, as the initial film presentation at the opera house.

"The Hearts of the World" is a forceful and convincing propaganda work, and it is known that the Government, for obvious reasons, chief of which is the stimulating of interest in the matter of recruiting and enlistments, had expressed a desire that the picture be shown at as early a date as practicable.

This, coupled with the fact that the Metropolitan grand opera season, does not end until May 1, and that the earliest presentation of the war film could not be had until a week or so later, is given by those interested as the reason for the sudden shift in plans.

Upon learning that the opera season would not end for another month or six weeks, the Government insisted that Griffith find another house wherein "The Hearts of the World" could be shown at a much earlier date. As a result, negotiations already are under way, whereby it is intended to install the picture in the Lyric Theatre within the next week or ten days.

Morris Gest, of Elliott, Comstock and Gest, is negotiating for the countrywide distributing rights for "The Hearts of the World," which had its opening presentation in this country in Los Angeles recently.

"The Hearts of the World" is the picture par excellence on which Griffith has been at work for the last two years. It is a love story of the great war. The pictures were made principally abroad. The numerous "takes" were assembled in Los Angeles. The British government is understood to have paid half of the expenses of the production. Many famous men and women of England, France, Belgium, Italy, Canada and the United States concerned in the war appear in it. It is considered excellent propaganda material.

In its statement that no moving pictures would be shown in the Metropolitan Opera House this summer, the directors of the Metropolitan said:

"The only motion picture which the Metropolitan Opera House conditionally and informally considered to be shown was D. W. Griffith's great war film 'The Hearts of the World,' which is to be given in London, under the auspices of the British government, and which is of such importance as propaganda that it is believed it would have the official support of the United States government.

"As this film is of such great propaganda importance, Mr. Griffith cannot delay its presentation in New York until May 15, the earliest date on which the Metropolitan Opera House is available. Therefore all arrangements for its presentation at the Metropolitan have been withdrawn and no motion pictures will be shown at this house this summer."

The original statement from the opera house said that "the lease was concluded on the basis that the house is an ideally situated and equipped theatre in which to show war films and other high class pictures and at the same time there will be given summer concerts of artistic merit."

DREW PLAY STARTS BIG

NEW HAVEN, March 21.—"Keep Her Smiling," the new comedy in which Richard Walton Tully is starring Mr. and Mrs. Sidney Drew, the film favorites, started right in after the money at its opening here in the Shubert Theatre, by drawing \$618 on Monday, \$886 on Tuesday, \$523 at the Wednesday matinee, and \$1,100 Wednesday night. Mr. Tully and his general manager, James G. Peede, were here for the three days.

The piece aroused much interest here, owing to the fact that it is really the first instance in which managers have had a chance to see what drawing power a film favorite has when they are on the legitimate stage and whether or not their picture following will trail after them into the higher priced theatre. The result obtained here would seem to bear out the contention that they will, and that Mr. Tully will draw from the field of the silent drama wherever the company plays. Mr. and Mrs. Drew were literally followed about town here until they found it necessary to go everywhere in taxicabs to escape the crowds. The critics hailed the play as a hit. It plays Albany after here, finally going into the Wilbur Theatre, Boston, and into the Astor, New York, on August 19th.

PREPARE DRAFT DRAGNET

Michael P. Chicanofsky, Plymouth Hotel, Thirty-eighth Street; Albert Kerner, 1463 Forty-third Street, Brooklyn; John George Pierce, 130 West Forty-eighth Street, and Luther B. Watkins, 252 West Fifty-third Street, are the latest to return their questionnaires, filled out and signed, to Local Board No. 158, at 128 West Forty-sixth Street, in response to the Government's recent warning to delinquents. Conviction of failure to do so carries with it a fine and prison sentence.

After April 1 a dragnet will be thrown out for those who have not returned their questionnaires, and also for those who failed to register last June or subsequently, when opportunity was offered. The police will be empowered to question those within the draft age and demand exhibition of registration and classification cards. Those unable to show one or the other will be detained while their cases are being investigated. Those found not to have registered will be dealt with even more severely than those who have failed to return their questionnaires, and eventually will be inducted into military service regardless of their claims for exemption.

GEST SIGNS LILLIAN LORRAINE

Lillian Lorraine, formerly of the "Ziegfeld Follies," has been secured by Elliott, Comstock and Gest for their Coconut Grove show. Miss Lorraine is at present appearing in Boston and will not be able to return to New York this week, hence the opening of the Century Theatre's Coconut Grove will not take place until some time next week. Miss Lorraine, who for a number of years was one of the most generously exploited members of the "Follies," will appear in several musical numbers, surrounded by twenty-four girls.

WASHINGTON NEEDS THEATRES

WASHINGTON, D. C., March 23.—The theatrical managers of Washington are facing a problem in how to accommodate the people of the capital. The population has increased beyond all expectation owing to the sudden influx of government clerks and others who are here only for the duration of the war. It was impossible to foresee this rise in population so now thousands are turned away.

HAVE "I SHOULD SAY SO"

Chicago, March 25.—Messrs. Le Comte and Fleisher, who have "My Soldier Girl" en tour, are announcing a new musical play for next season which will bear the title of "I Should Say So." The book is by J. L. Baber and the lyrics and music by Charles George. These men are responsible for "My Soldier Girl." "I Should Say So" will be done in the same manner that has always characterized all of Le Comte and Fleisher's successes which include "The Prince of Tonight," "September Morn," etc.

E. F. ALBEE HEADS COMMITTEE IN CHARGE OF THIRD LOAN DRIVE

Will Appoint Five Subcommittees—Entire Amusement Field to Work as Unit for Success of Plan—Many Novel Stunts Arranged

E. F. Albee, general manager of the Keith Circuit, was chosen last week to head the theatrical committee, which will have charge of the Third Liberty Loan drive, scheduled to start on April 6. The selection of Mr. Albee as chairman of the committee, which will embrace every branch of the amusement business, came about as the result of a meeting held at Liberty Loan headquarters, last Friday. The meeting was attended by representatives of the operatic, legitimate, vaudeville, burlesque, motion picture and outdoor show interests and was presided over by Otto H. Kahn.

In an address to the theatrical men, Mr. Kahn praised the managers for the part they had played in making the first and second Liberty Loans successful, but declared that even more could be accomplished in the interests of the third loan by the entire amusement field working as a unit instead of as individuals, as they have in the two previous drives.

Up to Monday, Mr. Albee had not perfected his plans for the campaign that will be inaugurated in a day or so, but fully agrees with Mr. Kahn's idea of co-operation. He has made known the fact that he will appoint five producing managers, one each from a particular field of amusements. The president of the Lambs' Club will be appointed as head of the speakers' bureau that is now in course of formation.

This bureau will send speakers to every theatre in New York, while the campaign is in progress. The majority of the speakers will be comedians well known to the public, the theatrical men holding that speakers with the ability to entertain an audience will be more likely to interest theatregoers than business men or men of other professions.

Mr. Albee will be in sole command of the drive in the theatrical district, all of the sub-committees working under his direction. In this relation it is reported that William A. Brady, who represented the motion picture interests at the meeting which designated Mr. Albee as chairman, would have preferred that the motion picture men handle their end of the drive separately, with himself in charge of the work.

Mr. Brady, it is reported, at first demurred to the plan of putting the various branches of the amusement business under a single head, but later consented to do everything in his power to put the loan over as far as the picture interests are concerned, when the advantages of co-ordination were fully explained to him. While no definite announcement has been made, Mr. Brady will more than likely head the sub-committee Mr. Albee will appoint to push the sale of bonds through the medium of the picture houses.

Those who attended the meeting last Friday at Liberty Loan headquarters were: Henry W. Savage, Edgar Selwyn, Charles Bird, representing Comstock and Gest; Walter Vincent, Alf. Hayman, representing Klaw and Erlanger; William E. Smythe, representing David Belasco, Henry Miller, William A. Brady and Mr. Albee. Julia Arthur was present as the representative of the women of the theatrical profession.

As soon as Mr. Albee selects his sub-committee, meetings will be held regularly in the Palace Theatre building. Many unique stunts will be devised and placed in operation, to help the drive along to success. It is said, several already having been suggested and voted as feasible to Mr. Albee. The plan of procedure will be announced later.

Representing the vaudeville interests in the second drive, Mr. Albee was directly responsible for the sale of over \$750,000 worth of bonds.

Adolph Zukor, chairman of the committee appointed by the National Association of the Motion Picture Industry, to co-operate

with the Treasury Department, has arranged to furnish the picture houses throughout the country with seventeen thousand "trailers" of fifty feet each, containing the following message prepared by Secretary of the Treasury William G. McAdoo:

"We must support our gallant sailors and soldiers. We must make them swift victors in their fight with the Kaiser. We can do it if we at home do our duty with the same quality of patriotism that animates our men in the trenches. The least duty we can perform, and we should be eager and happy to perform it, is to lend our money, every available dollar we have and can save, to our government in order that our gallant sons may be supplied with all they need to save America. No true patriot will fail to buy United States Liberty Bonds."

With the film will be distributed 100,000 posters. These have been designed by such notable artists as Howard Chandler Christy, Franklin Booth and Harry Bressler. The films and posters will be presented to the exhibitors gratis.

Among the other many novel plans already arranged to help put the next Liberty Loan over will be a miniature theatre, which will be placed on the steps of the Public Library, Forty-second Street and Fifth Avenue. The Stage Women's War Relief will build and manage the house, and during performances will offer bonds for sale. The War Relief Society contains on its membership rolls most of the stars of the theatrical profession, and one and all have consented to appear and help along the good work by speaking and assisting in staging plays for the miniature theatre. A theatre on wheels is also another innovation the stage women will use to sell bonds.

Representative Frederick Landis, brother of Judge Kenesaw Mountain Landis, of Chicago, and author of "The Glory of His Country," the book from which Augustus Thomas drew his inspiration for the play, "The Copperhead," arrived in New York early this week for the purpose of making speeches in behalf of the next loan in the theatres. He will be but one of a large corps of speakers who will assist Mr. Thomas.

William S. Hart, the film star, will make a tour of the larger coast cities, and will address civic mass meetings, etc. Hart's plans call for a ten-day trip.

Douglas Fairbanks, Mary Pickford and Charlie Chaplin also announce that they will get busy on the forthcoming loan drive before the week is out. In addition to the above it is planned to send hundreds of salesmen through the theatrical district, who will call on every one in any way connected with the profession and make a personal solicitation for the purpose of selling bonds. These salesmen will undoubtedly be selected by Mr. Albee.

Augustus Thomas, who has been designated by the Treasury Department to tour the country in the interests of the third loan, will make several addresses in New York theatres, to be selected by Mr. Albee, before leaving on his itinerary.

A speakers' bureau, now in process of formation, with headquarters at Thirty-seventh Street and Seventh Avenue, while not confining itself to theatrical work entirely, also will co-operate with Mr. Albee, as soon as his plans are completed.

The theatrical profession raised over ten million dollars in the second Liberty Loan drive. Mr. Albee's one ambition right now is to top this remarkable figure when the final returns of the third loan have been made.

THE DOOLEYS HAVE A SON

Yeta Rugel, of Dooley and Rugel, gave birth to a baby boy in Philadelphia on Sunday.

SAVING WON'T HURT THEATRES

CINCINNATI, O., March 22.—At a meeting of theatre managers, the "more daylight" rule, to go into effect the last of this month, was discussed, and all agreed (much to everybody's surprise) that the theatres would suffer no hardships; that the time of opening would remain relatively the same, and that the patronage would not be hindered. In fact, the downtown movie houses will benefit, it is believed, as two-thirds of their business is done before dark; an hour more of daylight leisure means more business for them. The suburban airdomes, however, will suffer, it is figured, as the change in time cuts an hour from the "after-dark" running time of the open air places.

WHEELING THEATRE CLEANING UP

WHEELING, W. Va., March 26.—F. E. Johnson, manager of the Court Theatre, has booked the house solid for the month of April. Excellent business is being done at this theatre. Among the attractions booked for April are: "Experience," three days; "Darktown Follies," "Every Woman," "Birds of Paradise," "One Girl's Experience," "Fair and Warmer," "My Soldier Girl," and a return engagement of "Have a Heart," together with the usual two days weekly of burlesque attractions.

GREEN ROOM CLUB TO CELEBRATE

The members of the Green Room Club will hold their annual dress rehearsal Sunday night, next, at the Shubert Theatre. One of the novelties on the program will be the revival of the classic burlesque afterpiece, "Irish Justice," with an all-star cast of club members. Henry De Vries will revive his sensational one act drama, "A Case of Arson." In addition, there will be a list of twenty-five well-known single acts from the vaudeville and concert field.

AUDIENCE CHASES GERMAN

CINCINNATI, O., March 25.—The Family Theatre, one of the leading downtown moving picture theatres, was the scene last night of a near-riot, when a man interrupted a "Four-Minute" speaker. "Kill him!" cried the audience, and a rush for the pro-German started. Supt. William Sheridan and ushers rescued the man and hustled him out of the theatre, with the entire audience in pursuit. The man escaped. The incident caused great excitement, as the Family is in the heart of the theatre district.

BUSINESS GOOD; THURSTON TREATS

WHEELING, W. Va., March 26.—Thurston made his reappearance in Wheeling at the Court, March 21, after an absence of seven years, and played to record-breaking business at each performance after the opening, hundreds being turned away. The gross business for the week exceeded over \$4,000. Thurston was so well pleased with the business done that he presented the management and box office force with gold pieces.

REBUILD INDIANAPOLIS LYRIC

INDIANAPOLIS, Ind., March 26.—Barton and Olsen have secured a 99-year lease on a plot of ground adjoining the Lyric on the south. The Lyric will be rebuilt and enlarged to a seating capacity of about 2,600 during the Summer season.

English's Theatre will be dark until April 1, when the La Salle Musical Comedy Co. will open for an indefinite run.

HELD IN CRAP GAME STICK-UP

Edward Cole, who is accused of being implicated in the hold-up of a crap game in the Hotel St. Francis last May, in which several prominent actors were among the victims, was returned to this city last week by Detectives Cuniffe and Kane, who brought him from Jacksonville, Fla., where he was training with the soldiers.

JOHN MONTAGUE MARRIES

SARANAC LAKE, N. Y., March 26.—John Montague, well-known theatrical advance agent, was married to a Brooklyn girl here recently. Montague is on the staff of A. H. Woods. He has been here for the last two months.

THEATRE LIGHT SHUT OFF

Because of alleged violation of the lightless night edict, Deputy Fuel Administrator Edward A. Norman last week ordered that the current supplied the Seventy-seventh Street moving picture theatre, at Broadway, be cut off. Administrator Norman states that despite the fact that the theatre had been warned several times, it repeatedly violated the law. The violation is said to have been so flagrant, and with such utter disregard of the edict, that this drastic action was determined upon.

CABARET SINGER MARRIES

CINCINNATI, Ohio, March 25.—Corporal Charles C. Muscroft, headquarters company, 148th Infantry, Camp Sheridan, formerly a popular singer in leading cabarets here and in Chicago, was married in Cincinnati to Miss Esther Horne, who met Muscroft when both appeared in the Orpheum Winter Garden.

"IKEY AND ABEY" CLOSES

AULDING, O., March 25.—George H. Budd's Western "Ikey and Abey" company closed a thirty-two weeks' season here last Saturday night to a capacity house. The Eastern company will open its season at Pittsburgh April 6 and will be seen over Eastern time.

LUNA PARK TO OPEN MAY 18

Luna Park is getting ready for the opening on May 18. The recent fire did no damage further than to destroy a canvas "Mountain" and in no way interfered with the alterations going on.

BRONX EXPO OPENS MAY 30

The Bronx Exposition opens May 30. The management plans many surprises for the public in the way of show features not usually seen in out-door amusement resorts.

CRITIC RAPPED PLAY

(Continued from page 3.)

compelled to the conclusion that it is technically, at least, immoral in the sense in which the word is used in the statute. The whole theme, with the long-drawn-out talks of the characters, is of the advantage of maternity without marriage and that fatherhood is a matter of no consideration. The law of the land insists that sexual morality is founded on marriage and recognizes the family as a unit in the State.

"The character of the heroine in the play repeatedly and tiresomely states over and over again that the doctrines advanced by her are unconventional and, in the sense usually accepted by ordinary people, immoral. She says that her highest ideal of maternity is that of the cow, which might suggest that the proper place for this play would be a stable instead of a stage, committing the dialogue to learned veterinarians.

"The title of the play taken in connection with the theme or motif, and which is interwoven in the conversations on the stage, is clearly a reference to the Virgin Birth. This is a gratuitous insult to millions of our citizens to whom such things are sacred beyond-expression. It might be asked whether or not this does not bring it within the statutory terms of indecency.

"My duty as a magistrate, of course, is simply to construe the law in its letter and spirit, and therefore I am not called upon to examine the defence suggested by some who witnessed the play, that the immorality of its teachings is innocuous because of its intolerable stupidity and the wearisome platitudinal reiterations of insipid lasciviousness.

"The police inform me that the play is still being enacted in one of the theatres of the city, and that it is the intention to put it on the road and have it travel through the country. If they insist upon my entertaining a formal complaint it will under the circumstances be my duty to receive the same, and of which I will advise you later."

"The Chief Magistrate's letter," said Lawyer Beekmann, of Judge Grossman's firm, after reading it carefully, "seems to be plainly enough a warning that if the performances are continued, prompt action to close the show will be taken by the authorities."

AIRDOMES ONLY AMUSEMENTS HIT BY DAYLIGHT SAVING LAW

Theatre Managers Not Worried Over Outlook—U. M. P. A. Will Not Take Any Action in the Matter for the Present, as Situation Is Expected to Adjust Itself Without Help

Theatrical managers throughout the country, having figured the new Daylight Saving Law out from every conceivable angle have arrived at the conclusion that the new order of things will not materially affect their business, when the clock is set forward an hour next Monday morning.

The subject has been informally discussed by the United Managers' Protective Association during the week, but no official action was taken by that organization, and it was decided that as conditions differed greatly in every section of the country, each manager would shape his policy with a view to meeting local conditions.

As a result, Ligon Johnson, attorney for the U. M. P. A., did not send out any general instructions to the managers enrolled in the organization. In a few weeks, when data has been gathered on how the new Daylight Law works out, a general rule may be promulgated by the U. M. P. A. For the present, however, the organization will keep its ear to the ground, figuratively speaking, and await results.

While the legitimate vaudeville and indoor motion picture show houses do not expect any bad effects from the invoking

of the Daylight Law, the same can not be said of the proprietors of airdomes, where an entirely different set of conditions enters into the matter.

It has been customary under the present order of things to give two shows nightly in these houses. The first show, starting at 7.30 and running until 9 P. M., and the second performance, opening at 9.15 and lasting until 10.45 P. M., or thereabouts.

When the Daylight Saving measure becomes operative, should two shows be given, the performance will not be over until 11.45 P. M. As this would be considered rather late for the average picture patron who has to get up and go to work in the morning, the outdoor shows will either have to cut down each performance considerably or run one show, which would mean a serious monetary loss at the box office.

While this will work a hardship on the managers of airdomes, it is pointed out that the exchanges will also feel the effects of the new arrangement, inasmuch as many exhibitors will cut out various of the small length reels which heretofore gave diversity to their program. It might be added that these short subjects are the source of great revenue to exchanges who specialize in this particular type of film plays.

OPERA LOSS EXCEEDS \$110,000

CHICAGO, March 24.—The season of 1917-1918 of the Chicago Grand Opera Company was the most disastrous in its history, and the guarantors of the deficit fund of the organization have been called upon for the full 100 per cent. of their financial pledges. For the season of 1916-17 the deficit was \$50,000, but the expenses of the company this season were much higher and this, coupled with the decrease in attendance due to the extreme cold and strong weather, made up the additional loss, which will be in excess of \$110,000.

The gross business for the company's four weeks in New York was \$168,000, while that in Boston was \$120,000. The guarantors agreed to meet a deficit of \$110,000 a year for five years. The full amount of this year's deficit is still unknown to auditors, who are checking the books, but already the sum is above the \$110,000 mark.

The following will stand the first \$110,000 of the deficit: Robert Allerton, J. Ogden Armour, Giulio Bolognesi, Congress Hotel Company, R. T. Crane, Jr., Charles G. Dawes, C. L. Hutchinson, Samuel Insull, L. B. Kuppenheimer, A. J. Liebshtein, Cyrus H. McCormick, Harold F. McCormick, Edith R. McCormick, John J. Mitchell, Max Pam, George D. Porter, Julius Rosenwald, Martin A. Ryerson, John G. Shedd, Mrs. H. H. Spaulding, Jr., Frank D. Stout, Edward F. Swift.

CAN'T COLLECT FROM MORRIS

The Appellate Division of the Supreme Court has affirmed the decision of Justice Cohalan in the case of Frank J. Valenti against William Morris.

Valenti was the contractor and decorator for the unsuccessful Persian Village at the top of the New York Theatre, and sued the Klaw & Erlanger lessees for \$3,775 in payment for his services. Justice Cohalan decided in favor of William Morris, and the Supreme Court also absolved him from all liability.

"DIAMOND JIM'S" HOUSE SOLD

The home of the late James Buchanan Brady, better known as "Diamond" Jim, changed hands last week. The property consists of a four-story dwelling at 7 West Eighty-sixth Street, and was sold to a wealthy Westerner who has decided to make his home in New York.

"TWO PAIRS" IS FAIR COMEDY

NEW HAVEN, March 25.—"Two Pairs" was produced here tonight by Clinton Moffett, of New York, and revealed itself as a comedy that has some spots of genuine humor, although the idea could hardly be called new.

The story concerns a marriage which has been arranged by the parents of the contracting parties, although they themselves do not accept very eagerly. The result is that the valet of the groom takes his place and the maid of the bride-to-be impersonates her mistress. The rest can be easily guessed. Real love dawns and they live happily ever after.

At times, the comedy, which starts rather slowly, sparkles very brightly and, if Mr. Moffett and the author can tune the entire piece up to these spots, they will have a sure-fire hit. Much work will be necessary though to put it into that stage. Even as it is, however, it appeared to please here.

In the cast are E. E. Clive, who has a gift for humor, Miss George Lawrence, Beatrice Ferry, Lionel Glensing and Roland Hogue.

The piece will go from here to Atlantic City, Wilmington and Philadelphia.

LIFE OF RINKS EXTENDED

The ice skating rinks of New York City will be allowed to remain open until May, according to a decision announced last week by State Ice Administrator Benjamin B. Odell. Under a previous ruling, the former Governor had ordered the rinks to close March 23 as a measure for the conservation of ammonia, which is needed by the Government in the manufacture of munitions.

The principal rinks affected by the decision are Thomas Healy's rink, at Sixty-sixth Street and Columbus Avenue; the St. Nicholas Rink, and the ice rink used in Charles Dillingham's "Jack o' Lantern" at the Globe Theatre.

BATES FORMS NEWS SERVICE

Wilbur Bates, for many years identified as press representative of amusement enterprises, and Roderic C. Penfield, well known as a newspaper man, have organized the Federal Exclusive Feature News Service, Inc., with offices in the Times Building. Mr. Penfield is president and Mr. Bates managing director of the concern.

SUES HOTEL FOR DAMAGES

SYRACUSE, N. Y., March 25.—Failing in his efforts to have the suit of Mrs. Alice Cooke, a vaudeville actress, transferred to Cortland, William R. Riley, proprietor of the Crown City Hotel, at Cortland, N. Y., has appealed to the Appellate Division, Fourth Department.

Mrs. Cooke brought action against the boniface for injuries sustained when she fell down a flight of stairs in the hotel. The accident occurred last year, when Baldwin Cooke and his wife were entertaining three other professionals, Robert Williams, Harry Mendaga and Albert Beach, at the Crown City. Mrs. Cooke tripped and fell down the stairs.

She claims that as a result of her injuries she was compelled to abandon engagements. She seeks \$10,000 damages, and her husband also asks a like amount, alleging that her incapacitation interfered with their tour.

FRAWLEY IN YOKOHAMA

T. Daniel Frawley and his company of players are in Yokohama playing repertoire. They are appearing in "A Successful Calamity" and "Tiger Rose." The company includes Kathryn Browne-Decker, Garry McGarry, Florence Chapman, William H. Clarke, Henry Mortimer, Edna Keeley, Reynolds Denniston, William H. Howard, Augustus Forbes, Edward L. Delaney and Anzonetta Lloyd.

MAGIC AT THE BELMONT

C. J. Carter, the magician, will open the new Belmont Theatre, formerly the Northworth on West 48th Street on April 1 and will present an entire magical programme.

The scale of prices will be the same as for the standard dramatic attractions and is the first entertainment of the sort to charge \$2 price.

LONDON TO BE DARK AT 9.30?

LONDON, Eng., March 19.—The impression prevails that the Government will soon order London to "go to bed" at 9.30. This will mean that all theatres and other places of amusement will have to be darkened at that hour. It is believed here that if the order is made it will affect this city.

WILL PRODUCE "OVER THERE"

CHICAGO, March 25.—"Over There," a war play by Howard McKent Barnes, has been put in rehearsal and will soon be produced at the Playhouse by Rowland, Clifford & Gossolo.

DANCER TO WED ARMY MAN

BOSTON, Mass., March 22.—The engagement of Nila Devi, the dancer, and Dr. McIvor Woody, lieutenant in the Medical Reserve Corps, was announced here to-day.

WOODS GETS HAZEL DAWN

A. H. Woods has signed Hazel Dawn for a new play called "Dolly of the Follies." She will portray the title role of a lively young miss of the chorus.

LITTLE BILLING CIRCUS

Curtiss Little, former burlesque agent, is in New York billing the Barnum and Bailey Show.



HOWARD AND HURST
Booked over the United Time

CAN DEDUCT EXPENSES

Married actors are permitted to deduct from their income tax statements all expenses for lodging, carfare, clothes used for professional purposes, wigs, make-up material, telephone and telegraph expense, transportation of baggage, agents' commissions, advertising costs and all other expenses except food.

This is the substance of a ruling handed down by Internal Revenue Commissioner Roper and by which actors all over the country will be benefited, for nearly all actors are married and keep up a house in their home towns.

BOYLE LEFT \$1,500

John Francis Boyle, who played the role of Abdullah in "Chu Chin Chow," and who died in his apartments in the Hotel St. Paul March 8, left personal property in New York state worth \$1,500 and an interest in real estate holdings in St. Petersburg, Fla. His widow, Alma Stealer Boyle, has been named sole legatee and executrix.

The estate consisted of furniture, jewelry, life insurance policies and an interest in the Sunshine City Land Company, owners of realty in St. Petersburg.

CLARKSBURG HAS NEW HOUSE

CLARKSBURG, W. Va., March 25.—What is said to be one of the handsomest and best appointed theatres in the entire South will be opened in Clarksburg, shortly. It will be known as the Opera House, and will cost \$150,000.

Frank Moore, formerly a clerk in the United States Supreme Court, is the owner of the theatre. Jack Marks, who made a fortune with a movie theatre here, is manager.

EDWARD HARRIGAN'S WIDOW DIES

Mrs. Annie Theresa Harrigan, widow of Edward Harrigan, of the old time firm of Harrigan and Hart, died last Sunday in the Alston Sanitarium, this city, aged about sixty years. She is survived by four sons and two daughters, two of whom, Wm. D. and Grace, followed in the footsteps of their father and adopted the stage, though the former is now a captain in the National Army. Philip B. and Arthur N., two other sons, are respectively captain in the Infantry and Coast Artillery Corps.

COURTLEIGH LEFT \$952

William Courtleigh, Jr., the actor, who died of pleuro-pneumonia March 13, in the Hanover Hospital, in Philadelphia, left an estate of \$952.50 in personal property. Courtleigh left no will and, in view of the smallness of the estate, the entire amount goes to his widow, Ethel Courtleigh, of 215 West Eighty-eighth street.

MILLER THEATRE HAS KITCHEN

A completely equipped kitchen is installed in the basement of the new Henry Miller Theatre. All the accessories and utensils necessary in the preparation of a meal have been provided. In designing the house, Mr. Miller had in mind after-theatre supper parties for his friends.

NED WAYBURN RETURNS

Ned Wayburn arrived from London, England, last week and will soon begin work on a new Ziegfeld production. Speaking of business in the English Metropolis, he said it has continued big in spite of the air raids.

AGENT OPENS HOTEL

ATLANTA, Ga., March 25.—Bob Fischer, a well-known New York theatrical agent, has opened a new 200-room hotel here in the theatrical district. The place is known as the Cecil and makes a specialty of catering to the theatrical profession.

CASINO GETS "AMERICAN ACE"

"An American Ace," the Lincoln J. Carter, A. H. Woods melodrama that depicts the type of aerial warfare now being carried on in Europe, will open at the Casino next Tuesday.

DR. LEISER LEFT \$25,000

Dr. Oscar M. Leiser, who died suddenly on December 8, last, at the Lambs Club, left an estate of \$25,000.

VAUDEVILLE

UNVEIL TABLETS AT PALACE THEATRE

LIBERTY LOAN AND HONOR ROLL

Impressive ceremonies, of a patriotic character, marked the dedication yesterday morning in the lobby of the Palace Theatre of a Liberty Loan and an Honor Roll tablet.

The first, a testimonial in marble, was awarded to the theatre by virtue of its winning first place in the sale of the last, or second, Liberty Loan.

The second, a bronze tablet made by Gorham & Company, bears the names of those who have left the employ of the Palace Theatre to answer their country's call.

A detail of soldiers, sailors and marines attended the unveiling exercises. A military regimental band from Brooklyn and the Catholic Protective Band rendered martial airs before and during the ceremonies.

Addresses were delivered by Borough President Edward Riegelman, of Brooklyn; Captain Hugh Knysvett, prominent Australian war lecturer; J. Franklin Bell, chairman of the last Liberty Loan committee; Attorney Stanley Quinn, Sergeant Harold Wright, Bessie McCoy Davis, who is appearing at the Palace this week, and others. Vaudeville artists sang patriotic songs.

The Liberty Loan tablet bears testimony to the fact that the Palace Theatre, by selling \$750,000 in Liberty Bonds, led all other individual theatres in America in the sale of the bonds.

The honor roll bears the names of thirty-seven employees of the theatre who are in the Army and Navy.

A. Paul Keith and E. F. Albee, owners of the Palace Theatre and the Keith vaudeville circuit, were present at the dedication. Mr. Albee is chairman of the Allied Amusement and Theatrical Committee for the next, or third, Liberty Loan drive, which will be launched April 6.

The Liberty Loan tablet bears the following inscription:

"This tablet is awarded to B. F. Keith's Palace Theatre in recognition of the loyal efforts of its management and the patriotic response of its patrons in the second Liberty Loan, October, 1917, by the Liberty Loan Committee."

The honor roll carries this inscription:

"The following employees of the Palace Theatre building have answered the call of their country and enlisted for service:

Ray Hodgdon, John Daly, Floyd Stoker, Chester Stratton, Harold Kemp, Toni Ferri, Jack O'Brien, Alan Ryan, Leo Robinson, Sidney Bodenheimer, Herman Schaefer, Leonard Quinn, Joe McGuire, Alfred Carr, Paul Dempsey, M. S. Benham, Denman McFarland, Bill Wolfenden, Chester Blackwell, Lawrence Schwab, Bert Koopman, A. Simonet, Frank McKee, Russell Decker, Kenneth Ryan, Willie Staker, Frank O'Brien.

"The right is more precious than the peace. We shall fight for the things which we have always carried nearest our heart. To such a task we dedicate our lives."

"WOODROW WILSON, 1917."

KEENE-HAYES CASE SETTLED

The action brought by Max Hayes, the agent, against Robert Emmett Keene, in which he sought to collect \$170 commissions, and regarding which Keene wrote a letter to E. F. Albee, was amicably adjusted last week, when, through the intervention of Mr. Albee, Hayes, Keene and the latter's attorney, Harry Saks Hechheimer, got together and settled their differences.

CHANGES ON BILLS

Harry Hines was out of the bill at the Folly Theatre, Brooklyn, last week and was replaced by Eva Shirley. "The Dairy Maids" were out of the bill at the De Kalb Theatre the last half of last week and Kitty Frances and Company replaced the act.

McNally and Ashton were out of the bill at the Delancey Street Theatre the last half and Savannah and Georgia were substituted.

The Koun Sisters were out of the bill at the Palace Theatre last Thursday and George Nash and Company offered their sketch, "The Unexpected," for the balance of the week. The Ponzillo Sisters were out of the bill at the Royal Theatre last Friday and Moran and Mack were substituted.

On Sunday, La Veen and Cross and the Duttons were out of the bill at the Palace Theatre and were replaced by Ben Welch and Bert Fitzgibbon. At the Alhambra Theatre on Sunday, Ferry was out of the bill; at the Bushwick Theatre, Jack and Cora Williams; at the Orpheum Theatre, Brooklyn, Prosper and Maret were out, and at the Riverside Theatre, the Three Kanes, and at the Colonial Theatre, Dainty Marie. These acts were withdrawn on account of the strict interpretation of the Sunday amusement law, and no others replaced them.

On Monday, Alice Cole was out of the bill at the Jamaica Theatre, with Eva Shirley replacing her. At the Orpheum Theatre, Brooklyn, last Monday, Annette Kellermann and Company were out of the bill at the matinee, with Nora Bayes, playing at the Riverside Theatre, taking the place of the big act for the matinee only. O'Connell and Austin were out of the bill at the American Theatre Sunday with Billy Broad taking their place. Wells, Niblo and Company were out of the bill at the Jefferson Theatre Monday, and were replaced by Deno Cooper and Company.

VAUDEVILLE ACTOR IS FINED

TRENTON, N. J., March 26.—Charles Bradley, a vaudeville actor, was fined by Police Magistrate Geraghty, yesterday, on a charge of smoking a cigarette in the wings of a local theatre in disregard of the State fire regulations covering theatres. A campaign is being waged here by theatrical managers, assisted by the police and fire departments, against violations of this nature.

BRANSKY OPENS THEATRE

Vaudeville is now being offered in the New Wisconsin, formerly the Warrington, in Oak Park, a suburb of Chicago. Five acts and pictures booked by the J. C. Matthews' office comprise the show. The house is under the direction of Sam Bransky.

MELODY LAND CLOSSES SEASON

Pepple and Greenwald's "Melody Land" closed its season last week in Nashville. The act will be sent out next season under the same management. Charlotte, the singing violinist, will again be featured.

BUCKLEY EXPECTED HERE SOON

CHICAGO, March 24.—Jim Buckley and Joe Sullivan, new owners of the William B. Friedlander, Inc., are expected in Chicago shortly. They will make an inspection of all their shows.

"REVUE" PLAYS WEEK STANDS

CHICAGO, March 24.—Pepple and Greenwald's "All Girl Revue" has been booked for week stands on the Gus Sun circuit. The act is said to be a big draw.

CHRISTY TO MAKE AUTO TRIP

Wayne Christy, agent in the Majestic building, Chicago, will shortly make a trip by auto to New York, where he will remain for three weeks.

ACTS MAINTAIN MATERIAL IS LIFTED

FILE COMPLAINTS WITH N. V. A.

Several more complaints were registered with the executive committee of the National Vaudeville Artists, Inc., during the past week by performers, who alleged that brother members had taken undue liberty with their material.

The first case submitted to Henry Chest-erfield, secretary of the N. V. A., who acts as a sort of preliminary investigating committee of one on all complaints of this nature before they reach the executive committee for final adjudication, was that of George McKay, of McKay and Ardine, who claimed Gould and Lewis had lifted several lines from his act.

Decision was reserved until Gould and Davis, who are now on the road filling dates can be reached and their side of the story obtained. Kate Elinore and Sam Williams filed a complaint this week against Violet Carleton and Louise Montrose, Miss Elinore claiming that certain parts of her act had been lifted. The matter was referred to the executive committee, which will announce its decision shortly.

Mme. Cronin's complaint against Felix Patty, a former member of her act, was acted on by the executive committee this week. The committee decided that Patty must either cut out certain material of the Cronin act, he is now using in an act of his own, or else pay a suitable price for the use of the same. It was suggested that Patty might find a way out by rejoining Mme. Cronin's act, the latter being agreeable to an arrangement of this sort.

A complaint which the executive committee has had before it for some time, in which Richard Castillo claimed that the Fox Circuit owed him a week's salary, was adjusted by Edgar Allen, booking manager of the Fox office, agreeing to meet the claim in full.

KEITH BUILDS IN INDIANAPOLIS

INDIANAPOLIS, Ind., March 25.—The Keith interests will start work within the next thirty days on a new 3,000-seat house that they have arranged to build here. The new theatre will be located in the downtown section and will be called the Palace. It will be operated on a popular-price basis and will present the family theatre class of attractions. The new Palace will in no way affect the present Keith Theatre in Indianapolis, which will continue to play big-time bills. The Palace will be a companion theatre to the Keith Family in Louisville and the new Palace in Cincinnati, which is now in course of construction.

WILL FURNISH AMBULANCE

The employees of the Loew theatrical enterprises are going to donate an automobile ambulance to the United States Government for service abroad. The gift will be known as the "Loew theatres employees' ambulance," and will be given in honor of former Loew employees who are in the service.

Funds for the purchase of the ambulance will be derived from a series of "smokeless" days, which were inaugurated last Monday. The following committee has charge of the affair: Carl Levy, who originated the idea; Charles S. Potsdam, Sol. Majerson and Gene Meyers.

AMY EVANS DOING CONCERTS

BOSTON, Mass., March 25.—Amy Evans, who has been appearing in vaudeville for the past season, is now engaged in concert and club work about the New England States.

WILL GIVE THRIFT STAMPS

UNION HILL, N. J., March 22.—Manager Wm. Wood, of the Hudson Theatre, has made arrangements with Charles Koster, Sr., manager of the War Thrift Stamp Committee in North Hudson, to give a thrift stamp to every person who attends an evening performance to be held in the Keith playhouse some Monday early in April. Every patron will receive a stamp irrespective of what price seat is purchased, and each stamp will be given on a card.

WILL SHOW CHAPLIN FILM

Starting the week of April 8th, the Keith vaudeville theatres in and about New York will use the latest Charlie Chaplin picture, "A Dog's Life," during the running of the show, and it is possible that the bills will have to be cut somewhat in order to find room for it. The picture will first be shown at the Strand Theatre, starting March 31st, and will run there for a week.

THANKFUL FOR TOBACCO

Captain Cushman Rice has sent a lengthy letter of thanks and appreciation to A. Paul Keith and E. F. Albee from the front, which was received last Monday, thanking them for the recent supply of tobacco sent him and his corps by the officials of the Palace Theatre building. Capt. Rice is major commissioner of the Provincial Aviation Brigade stationed in France.

VAUDE GETS SINGER ACT

"Helped by the Enemy," which has been a feature act with Broadway Frolics, the Jack Singer show, will leave the burlesque wheel next week and be rearranged as a vaudeville attraction. The act is a comedy turn and carries seven people. Wilbur Dobbs is the featured player. Dolph Singer will handle the act for vaudeville.

WALTER CLAPP INJURED

Walter Clapp, manager of the Bedford Theatre, in Brooklyn, was badly injured by a trolley car while attempting to cross the street in front of the theatre shortly after the matinee last Monday. He was removed to the Swedish Hospital, and at last accounts was in a serious condition.

ACTOR-SOLDIER IN HOSPITAL

ATLANTA, Ga., March 25.—Herman Bernstein (The Berrens), who appeared in a musical novelty in vaudeville with his brother, and now attached to the Depot Brigade at Camp Gordon, has been in the base hospital at Fort McPherson for the past few weeks with gall stones.

LEIGHTON AND WHITEHEAD SPLIT

Bert Leighton and Lillian Whitehead, scheduled to open on U. B. O. time last week, have split their act. Miss Whitehead has in preparation a single act. Leighton has begun rehearsing a comedy act with Mabel Carews, formerly of Carews and Burns.

STATEN ISLAND HOUSE CELEBRATE

Staten Island's first vaudeville house playing big time, the Palace, Port Richmond, celebrated its third anniversary last week with an elaborate bill of superior vaudeville. Joseph Burke is manager.

MICHALENA ACT OPENS

NEWARK, March 26.—Vera Michalena will enter vaudeville when she appears at the Palace in a sketch of the movies called "Filmed," beginning this Thursday.

JOE WOOD HAS NEW ACT

Joe Wood has organized a new girl act called "What Next?" with Palmer Hines and seven girls in the sketch. It opened at the Majestic Theatre, Albany, Monday.

"JOLLY TARS" CLOSING

"The Jolly Tars," the Harry Sauber act, will close in Philadelphia next Saturday, after having played for one and one-half years steadily.

VAUDEVILLE

PALACE

After a draggy overture and the weekly news picture, The Australian Creightons lived things up with a fast running juggling and acrobatic offering. The boys handle several tricks nicely and a few misses were hardly noticed.

Chief Caupolican occupied the second spot with a dandy line of songs and two recitations. His opening number was sung in his best style, and he then offered an Arabian song which fared well. A poem, written by himself, next claimed attention, and then the singing of the "Marseillaise" in French scored a big hit. He sang two verses and two choruses of the French national anthem. Another poem, written by himself anent the fray on the other side followed, and he then finished his act with a rendition of the first verse of "The Palms," sung in French. The Chief was a big hit.

"Rubeville," with a slight change in the cast, came next. The act has practically stood still, in the way of melodies and chatter, since it played here last, and, although the noise and effect is still there, the results are not so big. Eugene Curtis is now playing the part of the constable, and plays it nearly as well as his predecessor, considering that he has only been with the act but a short time. All the reminiscent pieces of business and gags are still in the same place in the act, and the work of Jere Delaney and Harry B. Watson help but slightly in putting the act over. The cello solo slows up the act materially, and if more speed were sought, it could be eliminated entirely. The noisy finish with the brass sent the act over.

Ben Ryan and Harriette Lee followed and, although they were programmed as doing "You've Spoiled It," they nevertheless offered the same act they did here several weeks ago, entitled "Hats and Shoes." But titles make little difference to the acts Ryan and Lee do, as long as they do them, and they certainly are doing things in a comedy way which will stand for some time to come.

Nellie and Sara Kouns closed the first part with their well-known vocal specialty. They offered a new song as an opening number, in which both had ample opportunity of showing their remarkable voices. The excellent manner of exploiting melodies by these two clever artistes was never more pronounced than at this performance, when each gesture, note or change of position went to further enhance the songs they were singing. They sang their three numbers in swift succession to thunderous applause and were compelled to respond with an encore, when they sang "Lorraine, My Beautiful Alsace Lorraine" to still bigger applause.

Victor Moore opened intermission with a very short film, which showed him in a "close-up" making up for his part in "The Clown," a movie, and then another comedy bit taken from a picture called "Pleasant Dreams." He stepped out in a Tuxedo suit, and explained that he had been away from vaudeville for three years and was glad to be back again. He next indulged in some personal talk, in which he told about his family affairs, only to be interrupted by an assistant made up as a stage hand, who told him to go ahead with his act, instead of indulging in personalities. He sang a three-verse comedy song, and at the finish a stage hand stepped out and announced an amateur night, in which one Jasbo Gravy would appear in a recitation, entitled "The Awful Fire." Moore then stepped out in eccentric make-up and started the recitation, which was frequently interrupted by the stage hand, who offered advice, and brought out several props to help the recitation along.

Bessie McCoy Davis and company followed with their dancing act, which is reviewed under New Acts; and then came Van and Schenck, who scored the real hit of the bill with their various comedy and character numbers, and sang two ballads to big results. The boys were the bona fide hit of the show, singing in excellent voices a routine of six songs.

Odiva and seals (New Acts) closed the show.

S. L. H.

VAUDEVILLE REVIEWS

(Continued on page 10)

RIVERSIDE

Horn and Harris, two men, opened the show and offered a singing act, which according to the billing, is a novelty. Whatever claim the act has to its novelty billing is doubtless due to the fact that one has a high falsetto voice. They rendered a number of classical selections, and their offering will be further reviewed under New Acts.

The Misses Chalfonte followed, and their dance numbers, presented with appropriate costuming and special scenery, pleased.

Ida May Chadwick and "Dad," in "Wiggin's Post Office," will please those who can still laugh at the old jokes and sayings of the days of '61, for that is the period of most of the comedy which "Dad" injects into the piece. The postmaster who reads all the postal cards was a familiar character in the days when rural comedies were new to the American stage, but "Dad" still plays him in the same "By Heck" way and even at that gets a laugh now and then. The act is saved by Ida May's dancing, who won a substantial encore with her clever stepping.

Buster Santos and Jacque Hays introduced the first real comedy in the bill and won many a laugh with their amusing songs and sayings as well as by the rather frank display of their figures.

Nora Bayes, assisted by Irving Fisher with Cliff Hess at the piano, offered the same act which she presented in vaudeville before she left the two-a-day theatres to join the big Cohan Revue. With one exception she is singing the same songs which she rendered earlier in the season, but Miss Bayes is such a finished artist that one can enjoy her singing to the utmost, no matter what her repertoire. A new war duet sung with Mr. Fisher, was the new song she introduced, and at the end of the act it was enthusiastically applauded. A Liberty Bond chorus brought Miss Bayes back for many encores, and only after she announced that she had to appear in place of Miss Kellermann in Brooklyn was she allowed to depart. The hit of the bill easily went to Miss Bayes.

"Camouflage," is the title of Henri de Vries' one act comedy drama, and it gets its name from the fact that Mr. de Vries is, by some clever stage work, able to change a counterfeiter's workshop in full operation into a well furnished library of an apparently prosperous home, with the counterfeiters enjoying a quiet evening when the officers of the law break in. Aside from the rapid transformation of the stage settings there is little to the act, which borders on cheap melodrama, and offers little in the way of plot or dialogue.

Mr. de Vries has evidently spent considerable time and thought upon the sketch, for the transformation bit was worked without a slip and with remarkable speed. If he could combine with this feature of the playlet a stronger plot with more consistent situations, the piece would be a big winner.

The Three Dooleys carried off the comedy hit of the bill and won much laughter with their clever and amusing antics. William Dooley is fast developing into one of vaudeville's best comedians, and his work is most enjoyable. Ray and Gordon contribute no small part to the success of the act which is one of the best comedy offerings in vaudeville.

Models De Luxe, an artistic posing act, in which the famous works of art from the sculpture of France were reproduced, closed the bill, and in spite of the fact that it could hardly be called an ideal closing number held the large audience in well until the final group was shown.

W. V.

COLONIAL

There undoubtedly will be a change in the running order of the program after the initial performance. Two acts in the early portion delivered almost the same line of material. With McDevitt, Kelly, and Lucy, in No. 3 position, and Gardner and Hartman, opening intermission, this would have a tendency to place some comedy in the early part.

The pictures opened, with the Duttons following. A beautiful offering is well staged, and a number of excellent feats are accomplished by James Dutton, who acts as understander to two pretty girls. A pair of horses and a white dog help to make a fascinating picture against the black panorama. The act scored in this difficult position.

Miss Tsien Mei opened well, but failed to make a favorable impression throughout the balance of her stay. Her act is sadly in need of revision, as the numbers are misplaced, and this had a tendency to handicap her best efforts. A song in double voice was rendered, proving that the prima donna possesses a splendid voice. A rube rag, with animal imitations, followed; then, a ballad pitched too low for her register.

Harry Richards and Bessie Kyle did as well as could be expected under the circumstances. However, they got a few good laughs with their cross-fire gags and comedy song. Miss Kyle looked wholesome in a pretty dress, and Richards filled out a Tuxedo in modest fashion. Their little satire, "Club Night," went well.

Gardner and Hartman should hardly be judged from the performance they gave, as the going was pretty rough and the upper portion of the house was noisy. Miss Hartman is an excellent comedienne and knows the art of putting over comedy material, but, for some reason, her every effort was lost. Gardner, attired as an English soldier at first, and then in dress suit, did well with the material at hand. Most of their "marriage" talk was not unlike the material employed by the preceding act.

"The Sea Wolf," featuring Hobert Bosworth, was well received. The star surely puts every ounce of strength in the character of Wolf Larsen, who is master of his ship, and uses this authority to batter and abuse his crew, afterward dying a blind cripple. The cast did well with their assignments, and the photo-speaking playlet was received by all as a masterpiece.

McDevitt, Kelly and Lucy opened the second half with their well-known comedy piano-singing and dancing interlude. This act has played the Colonial a number of times, and is always assured of its full quota of laughs.

Carter De Haven and Flora Parker offered a dainty budget of songs. The knitting number done by Miss Parker is the big novelty of the act. De Haven stopped the orchestra, while singing, to call the attention of the audience to the fact that the "drop" was not hung properly. This did not add to his popularity. Edwin Weber assisted capably at the piano and played a solo that gained for him a big round of applause.

It was up to Bob Hall to put the show back in the running, which he accomplished with credit. Hall scored from the start with his witty sayings and extemporaneous songs, on topics in response to requests from the audience, that stamped him as a marvel in this line of entertainment. He not alone has a wonderful delivery, but his voice is as pleasing as is his personality. He registered the hit of the show and undoubtedly will do likewise wherever he appears.

Bert Levy entertained with his famous artist-whistling specialty. His work on the plates brought him much applause, and he held most of the spectators in until his final bow.

J. D.

ORPHEUM

The show was opened by the Three Kanes, in a very good balancing act. They work fast, considering the nature of their work, and their routine is well arranged. Their stunts are hazardous and are exceptionally well done. The brunt of the work falls to the older of the three, and he bears it well.

They were on second. They sing the songs and tell the stories of fifty years ago. They open with a line of cross-fire talk, which is followed by a song by Fox. Ward follows this with a poem about "saying something nice." Some more cross-fire, and a dance closes the turn. These two old-timers were well liked by the audience, and took an encore, for which they gave a resume of their experiences on the stage.

Dolly Connolly and Percy Wenrich, the latter at the piano, were in the third place. Miss Connolly has a fine voice, and uses it to good advantage. She opens with a good song, and follows with two numbers of the "blues" variety. She would do well to change her costume after the second number, and allow Wenrich to play a solo, as her singing becomes tedious when heard too much. Another "blues" number follows, in which Wenrich joins. She then sings a song about the five- and ten-cent store, after which she exits. Wenrich then plays a medley of some of the hits he wrote. For a close, Miss Connolly sang a new song about the Navy.

Hunting and Frances, in a comedy offering, called "Love Blossoms," followed. Their skit has not much plot to it, but it is full of funny lines, which are handled in a capable manner. The man takes the part of the flower shop errand boy, while the woman is just a girl of the city. She comes to the shop in search of flowers to send to some sick friends, enumerating their ailments. The man names an appropriate flower for each. There are many good pieces of business in the turn, which succeeds in gaining numerous laughs. The man is an excellent comedian, and works easily, which adds to the value of the act.

James Watts, assisted by Rex Storey, offered a burlesque travesty. Watts is a female impersonator, who doesn't attempt a serious impersonation, but keeps to the burlesque. He opens with a "vampire" number, during which he sings a song about Spring, in which he makes fun of the temperamental prima donna. This is followed by a burlesque of Pavlova and Nijinsky. Watts has a good comedy act, full of bits of business, all burlesque in nature, which he handles nicely.

Bessie Clifford, in an artistic posing novelty, was on after the intermission. She stands in one place throughout the act, slides being thrown on a screen back of her. She so places her arms and head that she fits in the picture. The coloring of the act is pretty, and adds much to its beauty. Miss Clifford has a novelty which went exceedingly well.

Kate Elinore and Sam Williams followed her, and scored a hit with their conglomeration of nonsense and melody. The cross-fire talk is rapid, and witty. Williams sings a number about playing at the game of love, and Miss Elinore sings one about not being fit for the movies. They then sing a double patriotic novelty number. They were well liked, and took an encore and three bows.

Moon and Morris, in a novel dancing turn, were on next. They do back to back and double dancing. They open with an Oriental number, which was well done, and follow this with a "high-class tramp" dance, which they introduce with a song. Their dancing is even and well staged, with the result that they scored.

Nora Bayes replaced Annette Kellerman for the afternoon performance, Miss Kellerman being ill. Miss Bayes, assisted by Irving Fisher and Cliff Hess, sang several numbers to the great delight of the audience. She took an encore and several bows.

A Hearst-Pathé news reel closed the show.

S. K.

VAUDEVILLE

ROYAL

Following the Hearst-Pathé news reel, James J. Morton stepped out and started announcing the acts.

Parish and Peru, in their novelty turn, comprising, singing, dancing, talking and acrobatics, were first on the bill. These boys certainly have the goods and know how to deliver them. All of their stunts were warmly received, and they scored.

Mabel Russell and Marty Ward and Co. were on second. They have an act full of melody and comedy, most of the latter falling to Ward. His manner of telling old stories so that they sound new, wins numerous laughs whenever employed, and did not fail on this occasion. The harmony by the boys was well liked. Miss Russell provides Ward with a foil for his gags. The act earned an encore, for which they sang a medley of patriotic airs.

Joe Morris and Flossie Campbell were third. Morris is an excellent comedian and his lines are well handled. The business from the box was good and earned many laughs for the turn. Morris does a few falls that are laugh winners, and Miss Campbell sings some numbers in a nice voice. The couple scored heavily and had to respond to six bows, being called after the curtain for the next act had been given.

Bert and Harry Gordon, on next, were necessarily handicapped by the comedy acts that had preceded them, but nevertheless succeeded in gaining numerous laughs with their nonsense and singing. Most of the latter is burlesqued for the purpose of getting laughs. One of the men bears the entire burden of the comedy. The straight attempts to teach the other how to sing, and the comedy revolves around that attempt.

Eddie Leonard and company of four were in the fifth position. There is no doubt about Leonard's ability, but he takes advantage of the audience's good-will by trying to impose upon them numbers that he wants to sing after his turn is through. The act opens with three members of the company playing the banjo and one at the piano. Leonard then comes on and sings one of his late compositions, interpolating a dance. He then exits to make a change, while the boys supply some more music on their instruments. They should learn to tone them down a bit and make less noise. Leonard then does his sand dance, after which he makes a pretense of going off the stage. He was called back several times, and sang two old favorites that he made popular, namely, "Ida," and "Roll Them Rolly-Polly Eyes." This closed the act.

Gilbert and Freidland opened the intermission with an act containing their own compositions. These boys have lots of personality and, although Gilbert claims he can't sing, he gets his numbers over. They open with several of their newest numbers in which they are assisted by a young lady in one of the boxes. They pleased the audience greatly, and had to respond to an encore.

James and Bonnie Thornton, two young old-timers, were in the seventh spot, and presented an act in which much that is old is blended with much that is new. Bonnie starts off by singing an old-time song, and follows with some talk about age and how to keep young that is very funny. James then delivers a monologue which is humorous in the extreme. He next sings some songs that he wrote long ago, being joined by Bonnie. They scored the hit of the bill and took several bows and an encore.

The Courtney Sisters, two girls who can sing, were on after them, and pleased with their rendition of several numbers. One of the girls has an excellent "blues" voice, which she uses to good advantage in the turn. They were well received and took four bows.

Jack and Cora Williams, in a dancing and acrobatic turn, closed the show. The work is done mostly by the woman, the man acting as an assistant. She does some neat stunts, using a rope, and they both do several nifty dances. The act pleased in the closing spot.

S. K.

FIFTH AVENUE

Mabel Burke started the vaudeville ball rolling on the bill for the first half of the week and, for her singing of an animated song, she won rounds of hearty applause.

Sylvester and Torster, two men, in number two position, presented a comedy acrobatic act that won well-deserved approval. The comedian does the major part of the work, which consists of comedy falls over chairs and from tables, many of which are remarkable. The straight man is a very clever acrobat, and turns a number of flip-flops and half-twister somersaults.

Mordesta Mortensen, a young and attractive girl, assisted by a pianiste, proved herself to be a good violiniste and was well received.

Butler Haviland, Alice Thornton and Company, a man and two women, were seen in a cleverly written comedy sketch called "Inside Outside Inn," and came in for their full share of favor.

The Two Brown Sisters presented a very pleasing accordion act, and were forced to take an encore.

See New Acts for the last three turns. Pistel and Cushing are capable black-face performers and have a good skit, which gives them an opportunity to do good work up to the finish, when it falls down. They are supposed to be manager and performer of a theatrical troupe and their traveling is done by wheelbarrow, the manager being pushed by the performer. Business has been bad and the performer wants to eat and refuses to act horse any more. They sit on the wheelbarrow and have some funny talk and finish playing banjo and tambourine. They get plenty of laughs until the wind-up, and there is no reason why they shouldn't be able to get them to the close by substituting another ending for the present one, which is not funny. The smaller member of the team is one of the best burnt cork comedians on the vaudeville stage.

Frank Stafford and Company, man and woman, presented Stafford's always pleasing act, "A Hunter's Game," in which he introduces his whistling and imitations of birds, chickens, bumble bee and engine whistle, while the woman sings a couple of songs. The two setters also play leading parts in the skit. It scored a pronounced success.

William De Marest and Estelle Collette opened with what promised to be a straight musical act, but De Marest soon started in with comedy falls, apparently the result of attempts on his part to do acrobatic stunts, and follows with comedy talk. With Miss Collette playing a violin and De Marest a cello, they start a duet. Then the latter dances while playing the violin, and his partner follows with a violin solo. They finish with violin and cello. They are good players and De Marest, while not a particularly humorous comedian, gets numerous laughs for his falls, which are funny to the on-looker principally because of the really hard bumps he gets. They were well liked and took an encore.

Van and Belle, a man and woman boomerang throwers, closed the bill and kept the audience seated. They work on full stage, with a special back drop representing a house boat, which resembles an ark. They do many throwing stunts, using the boomerang and the six-pointed cross, the woman being equally as clever at it as the man. They won rounds of hearty applause for their work.

William S. Hart was seen in a capital picture called "The Haters." It is a little away from many of the pictures in which he appears and is one of his best.

An amusing Christie comedy, called "Cupid's Camouflage," and a Hearst-Pathé current events were also shown. E. W.

AMERICAN

The Two Kilso Brothers opened the bill the first half of the week and won pronounced favor for their novelty juggling. They start in with plate juggling and balancing, then do a little hoop rolling and single and double club juggling. The star stunt of the act is done by one of the brothers, who dances a jig while he juggles three clubs.

Kimmey and Fongee, in Oriental costumes, sang two duets and two solos and finished with a song and a few swinging dance steps. They were applauded to the echo. The woman member of the team received a large bouquet of roses.

Joe Sheftel's Eight Black Dots, four men and four women, were seen in a singing and dancing act called "Celebrating Day in Tennessee," and scored the big hit of the bill. They sang seven numbers, had a little comedy talk and did some capital dancing. They present a pleasing act, their vocal efforts and foot work being good, but they are best in their dancing, several of the troupe being crackerjacks in that line.

Burnham and Allen, two women, presented a song and pianologue and drew down a good-sized hit. (See New Acts.)

The Great Howard closed the first part of the bill and found much favor with his ventriloquial act. Howard uses two dummies, and works with such rapidity, changing from one dummy to the other, that he cannot fail to impress his hearers with his cleverness. The scene is laid in an ambulance headquarters at the front, and Howard works in Scotch kilts. He sings two songs of a patriotic order.

Frank Jerome and Emily Carson's offering was made up of various bits of variety. They opened with a song and dance, which is followed by Jerome doing some twister-somersaults, two of which take rank among the most marvelous stunts in acrobatics. Jerome also does some remarkable backward and forward head somersaults. Jerome is among the top-notchers in his line, and his partner is a capable assistant. The act is well presented and should go on any bill.

Harry Brooks, assisted by Katherine Clinton and Company, two men and a woman, offered "The Old Minstrel." The skit, which is well written, has sentiment and comedy, nicely blended. It tells the story of an ex-minstrel man who has passed four score years and with his granddaughter is dependent upon his nephew, a sanctimonious hypocrite. The "Deacon" plans to send the old man to the "poor farm," but the girl learns of his intentions and she and her grandfather leave together to accept an offer he has received to play the banjo to her piano accompaniment, in a drinking saloon.

Harry Brooks is markedly good as the old man. Never once does he over-act, but makes him a clean cut character, which has an irresistible appeal. The girl was fairly well done, but the man playing the "Deacon" could not seem to keep himself in hand and, in consequence, very much over-drew the character.

Bush and Shapiro, two Jewish comedians, proved to be good laugh makers. They do the rough slap-stick comedy, but are funny. The smaller partner does a slide and turn on his feet that is the very acme of freak stuff. They sang two comedy songs and won much hearty applause for their work.

The Idanias Troupe of Women Gymnasts, five in number, closed the vaudeville portion of the bill with their showy act and scored heavily. They begin work by two of the troupe supporting a frame, from which is suspended a trapeze, on which the others perform. They are all excellent gymnasts and do capital work. They are assisted by a man in evening clothes.

The feature film was Jack Pickford in "Huck and Tom." E. W.

CITY

"The Gladiators," each a veritable Hercules, open the bill with an acrobatic act. They themselves are the apparatus, for each takes a try at lifting the other, and afford the audience some breathless moments.

Lottie Gruper, using the same economic costume and the same color spotlights throughout, sings a couple of songs much to the delight of those that sit up front. It is evident that conservation has reached the vaudeville stage, as Miss Gruper's costume leaves nothing to be desired in the way of conservation.

Gertrude Arden and Company follow in a dramatic playlet that has sufficient covering. A young lawyer, who has neglected his wife on account of business, is hired by a woman to obtain a divorce from her husband, who has a private apartment on First avenue for very obvious reasons. A woman is seen in his apartment by the housekeeper, but escapes the vigil of the detectives. The girl, played by Miss Arden, goes to the house and is about to give a description of the woman, when the wife enters and the girl immediately recognizes her as the one lately seen in the First avenue apartment. A spirit of self-sacrifice enters the girl's heart, and, despite the fact that her refusal to describe the woman means a loss of one thousand dollars, she decides to remain silent. She delivers a very pretty little sob speech on the sacredness of the home and vows that all the money in the world could not induce her to break up the domicile. Of course, the young lawyer is kept ignorant of his wife's adventure.

Johnny Regay and the Lorraine Sisters are next in a song and dance act of lively tempo. Johnny sings a song about scarecrows and the girls, dressed as such, illustrate the song with a lazy dance. Johnny then dances alone and the Sisters then do a classic dance in classy costumes. Regay then does a jig, and is joined by the sisters, dressed in flimsy creations. Their act closes with a dance by the trio.

A versatile act is then presented by Parker and Gray, a man and a woman. The man attempts to be a woman, while the woman is very much of a man. Parker ventures some very funny, and somewhat coarse, remarks, but it is full of humor and wit.

Another dramatic sketch follows, presented by Arthur Barret and company of three, a woman and two men. Barret plays the part of a successful Hebrew who has married a Christian girl. His butler is an old friend, who keeps his eyes wide open for scandal. The wife goes to a theatre with a lawyer and, when hubby returns, he finds solace in his butler, who has a knack at telling fortunes. A curtain with the cards on it is lowered and the fortune is told in a manner now common. It shows the lawyer returning from the theatre and making love to the wife, who apparently is not displeased. The husband enters and shoots the man who has stolen his wife. But, lo! This is only the fortune that the butler is predicting. What actually happens is that the wife returns, at a respectable distance from her escort, and embraces her husband, which, of course, proves that prophecy is a played-out game, and that fortune telling is the exclusive pursuit of gypsies.

Then follow Gallarini and son in a musical act. They start their act with an accordion duet. The younger switches to the flute and the piccolo and, together, they play a ragtime medley. The younger man then renders an accordion solo and his partner follows with a trumpet solo. They close with a piccolo-trumpet duet.

Last place on the bill falls to Lou and Mollie Hunting in a versatile act. They sing well, dance satisfactorily and tell some new jokes. H. S. K.

VAUDEVILLE

BESSIE MCCOY DAVIS & CO.

Theatre—Palace.

Style—Singing and dancing.

Time—Thirty-five minutes.

Setting—Special.

Bessie McCoy Davis is assisted by John Merkyl and Thomas Conkey, who aid her in filling the interludes between dances by singing introductory verses to the style of dance which Miss McCoy is next going to offer. The offering is arranged so as to give all in the act ample opportunity to display their talents.

The act opens with a silvery moon effect, back of which Miss McCoy does a few steps which are silhouetted on a curtain. She then enters and sings a verse and chorus about a moon man and, in a nifty costume, does a dance. The two men then sing another verse of the song, and Miss McCoy sings a song about a war doll at a bazaar, portraying the part of the doll. A sort of toy duck is impersonated by Lester Tingle. The dance to this number is well put over.

Merkyl next appears in a Continental uniform, and a picture of Washington is thrown on the back drop. Miss McCoy finishes the number in appropriate dress, doing a gavotte. Next came the period of the Civil War, and Thomas Conkey, dressed in blue uniform, sang an introduction, while Miss McCoy did an old-fashioned waltz solo after Lincoln's picture had been thrown on the drop. Merkyl then returned dressed as a Spanish war soldier, and sang an introductory verse as Miss McCoy danced a soft-shoe dance to the tune of "Hello My Baby," after a picture of McKinley had been thrown on the screen. Next came both men dressed in khaki and blue as a "dough boy" and marine, and they sang a song of the war of to-day.

Miss McCoy stepped out after a picture of Wilson had been shown and danced an eccentric dance to a medley of present day popular war songs. The men then sang a song about different play titles and actors, and Miss McCoy returned and did her well-known "Yama Yama" dance, putting her act over for a big hit. She made several speeches before being excused.

The act could be speeded up a trifle at the opening. The setting and wardrobe are worthy of more than passing commendation, and as a headline feature, the act is there. S. L. H.

THE TWO BROWNIES

Theatre—Delancey Street.

Style—Dancing.

Time—Twelve minutes.

Setting—In one.

Two men in this act sing, dance and skate well. Their act, however, needs more breaking in, and a few changes. They open with a well rendered song, which should be eliminated when they work in the opening spot. They follow this with a soft shoe dance that is good. Next comes a burglar dance, which is done in a blue spotlight. The light should be changed, as the dancers cannot be seen when working in it. One of the men then changes to a pair of skating shoes. He then does some fancy skating, in one. His work was marred by the fact that he did not have space enough in which to work. The other man then enters on skates, and, after some by-play, does a very good dance on the rollers, in which he is joined by his partner. This team needs more experience. With the changes suggested, and a little more practice, they should make one of the best opening acts on small, and better small, time, as they have talent and know how to apply it. With their routine speeded up, and the rough edges taken off their turn, they should find plenty of booking awaiting them, for real talent is much in demand now. S. K.

NEW ACTS AND RE-APPEARANCES

ODIVA AND SEALS

Theatre—Palace.

Style—Aquatic novelty.

Time—Twenty minutes.

Setting—Special.

Captain Adams introduced Odiva and twelve seals and explained the act throughout as it went along. Odiva is the same water nymph as before, excepting in this, her new act, she is doing less tank work than she has heretofore been identified with, allowing some of the work to fall on the able shoulders of the wonderfully intelligent seals.

The tank is set up stage, which is brightly lighted as Odiva takes her first dive. Next, a seal is brought forward who imitates Odiva, and the act then goes from one trick to another, with Odiva being imitated by the seals.

The seals, however, occupy a spot of their own in the middle of the act, in which they show that Captain Adams has taught them nearly everything that could be of interest to those seeking novelty entertainment. He has them practically jumping through a knot-hole with his various questions, and the remarkable part is the alacrity they display in answering. He makes them sing bass solos, rag-time, dance to the tunes or grunts of their own vocal efforts, makes them count, do comedy tricks, wave their flappers, do contortion work, distinguish one foot from the other and a hundred different things not expected from sea lions.

Odiva finishes the act with the seals in the tank imitating her swimming and diving feats, and closing the show at a quarter after five to big applause.

S. L. H.

PANTZER AND CO.

Theatre—Olympic (Tryout).

Style—Contortionist.

Time—Fifteen minutes.

Setting—Full stage.

Pantzer is a contortionist. He employs a slight sketch framework, to introduce some of the best bending and twisting feats seen in vaudeville, for some time. The act opens with his assistant, a woman, explaining that she expects a visit from a certain eccentric Baron. This is Pantzer's cue, and he enters in an odd make-up that gives him a rather Teutonic appearance. He also speaks with a strong German accent. In view of the present international situation, it would be wise for Pantzer to insert a line in the dialogue of his act, designating him as a Swede. While Pantzer is resting between tricks, the woman does piano imitations, such as a music box, etc. The act contains lots of good comedy and, with a little revision, should find no difficulty in filling a spot on the average small time bill.

H. E.

BURNHAM AND ALLEN

Theatre—American.

Style—Piano songologue.

Time—Fifteen minutes.

Setting—In one.

Burnham and Allen, two women, present a song and pianologue which is a little different from acts of its class because of the grotesque comedy work done by one of them.

The stouter of the two plays the piano and sings a solo, which is the only sentimental number in their budget. Together they render three comedy songs, all of which are put over to good advantage.

The comedienne is angular, dresses outlandishly and acts grotesquely, but is a real comedienne. E. W.

HAZEL KIRKE QUINTETTE

Theatre—American.

Style—Singing and dancing.

Time—Twenty-five minutes.

Setting—Two and four; both special.

This act needs cutting, speeding up and a new line of talk. Besides Miss Kirke, the act carries John Yule and the Carroll Trio. Yule should be billed as prominently as is Miss Kirke, for most of the work falls to him. They open with a scene depicting a railroad station, with two of the trio as trainmen and the other as a newsboy. Miss Kirke enters, announcing that she has just arrived from Roanoke, and that she is going to be the dancing sensation of New York. The talk at this point drags. The scene then changes to four, showing a room in the home of the now famed Miss Kirke. She is seated at a piano, and Yule is with her. There is a lot of talk about the team's success, after which Yule does a solo dance, the first meritorious thing in the act. Miss Kirke then does a song and dance that is neat, but is not a world beater. A double number between Yule and Miss Kirke follows, after which the entire company sings a number, this closing the act. A proper harmonizing of the voices of the trio is lacking and, as previously stated, the act needs new life. As it stands at present, the work of Yule pulls the turn through, and it cannot hope for anything but the smallest of small time. S. K.

HORN AND FERRIS

Theatre—Riverside.

Style—Singing.

Time—Twelve minutes.

Setting—In one.

A light high tenor voice in one and a falsetto in the other constitute the vocal equipment of Horn and Ferris, who sing high-class ballads and operatic selections.

The tenor, who is the balladist, rendered "I Hear You Calling Me" in a voice which is rather pleasant, but he has much to learn about the singing art. His enunciation is poor and his phrasing shows that a study of this important part of song rendition has been almost entirely neglected.

The falsetto member of the team also rendered a solo, and they combined to do the duet from "Il Trovatore." Their voices blended fairly well together and, at least, they sang in tune, which is something of an accomplishment, but the act needs an entire overhauling before it can hope to successfully fill even a very early spot on a big time bill.

A repertoire of popular selections would suit this team much better than the operatic numbers. W. V.

MODESTA MORTENSEN

Theatre—Fifth Avenue.

Style—Violin playing.

Time—Thirteen minutes.

Setting—In two.

Modesta Mortensen is a violiniste of considerable ability and pleasing appearance. She has a good repertoire, starting with a semi-classical number, which gives her an opportunity to display her bowing and fingering and descending the scale to popular and syncopated numbers.

She is assisted by a young woman at the piano, who not only accompanies her, but plays a solo. She is a good pianiste.

Miss Mortensen plays effectively, holds the interest of her hearers and should please any audience. E. W.

WESTONY AND FERRABINI

Theatre—Proctor's Fifth Avenue.

Style—Singing and piano.

Time—Twenty-one minutes.

Setting—In one.

This team is composed of Senor Westony, a pianist, and Esther Ferrabini, known to New York as the prima donna soprano of the San Carlo Opera Company.

The act opens with Senor Westony's playing of what he calls a reproduction of a full symphony orchestra. This selection is too long for the average vaudeville attendant. It is followed by Miss Ferrabini's singing of the Barcarolle, from the Tales of Hoffmann. The setting for this song is unusual. Then follows Mr. Westony's playing of one of his own patriotic compositions, and a popular medley, after which the soprano sings the Habanera from Carmen. They end with the singing of a new patriotic anthem of Westony's by Miss Ferrabini, draped in an American flag.

The act is too long to sustain lasting interest, and the reviewer would suggest to Westony that he abandon his first number, and that less of the concert hall atmosphere, which obtains to a too considerable degree, be retained. After the act is perfected, and Westony and his partner are more at their ease, the act will stand a better chance to make bigger time. H. S. K.

RUSSELL

Theatre—Olympic (Tryout).

Style—Protean act.

Time—Sixteen minutes.

Setting—Full stage.

Russell is a woman. After a brief announcement, explaining that she will present a sketch in which she will impersonate some nine or ten different characters, she leaves the stage and returns almost instantly, made up as a Chinese girl. The next character is an old butler, which is very well portrayed. In rapid succession follow a middle-aged woman, an Italian girl, a Bowery type and an old woman. The idea is very good, but has not been developed as well as it could have been had a better sketch medium been employed. Miss Russell should provide herself with better material as soon as possible. Her changes are rapid and she has a good knowledge of characterization. The courtroom scene from Mme. X, in which she impersonated the lawyer and Mme. X, was given as an encore. This was very well done, both of the roles being capably portrayed. With the right sort of stuff, Miss Russell could work up a very promising single. H. E.

GEORGE LEONARD AND CO.

Theatre—Delancey Street.

Style—Comedy skit.

Time—Twenty minutes.

Setting—In four, special.

George Leonard and Company, the latter a young woman, present a very good comedy act. Leonard is made up as an old man with young ideas, and the girl is a hotel cigar counter attendant. The old fellow is in love with her, and tells her so, but she apparently is not interested. There follows a lot of funny cross-fire talk between the two, after which the girl exits to make a change. Leonard then sings a song about "being as young as you can, as long as you can." The girl re-enters, and, after some more cross-fire they both go into a song, the topic of which is "when I was younger." After this they do several nifty dances that put the act over in fine style. This team has the goods and should find plenty of bookings awaiting them. Leonard's make-up is cleverly done and his bits of business are excellent. S. K.

DRAMATIC and MUSICAL

"LOVE'S LIGHTNING," STORY OF MOTHER LOVE, AT LEXINGTON THEATRE

"LOVE'S LIGHTNING"—A comedy by Ada Patterson and Robert Edeson. Presented Monday evening, March 25, at the Lexington Opera House, by the Masks, Inc.

CAST.

Robert Clark	Norman Hackett
Herman Langstrom	Irving Lancaster
Jack Pierce	J. R. Mason
Dick Lowell	George M. Clark
Sato	Thomas Yagin
Mrs. McConnell	Josephine Williams
Mrs. Chevey	Josephine Randall
Jerry	Theodore Westman, Jr.
Constance Chevey	Grace Carlyle
Marie Dauvray	June Congreve
Mons. Ferris	William Seymour
Maurice Ferris	Alphus Lincoln
Peter Barry	Arthur Little

Two new playwrights were presented to the New York public when "Love's Lightning," by Ada Patterson and Robert Edeson, was produced at the Lexington Theatre Monday night by the Masks, Inc., the stock company that is presenting stock where grand opera reigned before.

Miss Patterson is known to the public as a "sob sister," that is, she is one of the fraternity of newspaper women who write feature stories about trials, murder cases, etc., and Mr. Edeson is none other than the celebrated actor. Monday night's performance was witnessed by Miss Patterson, who made a curtain speech regarding the circumstances under which the play was written.

Knowing Miss Patterson's sphere, it was but natural to expect a heart-rending piece, and we were not disappointed.

The plot tells of Robert Clark, a successful business man and bachelor, who has never known the tender care of a white-haired mother, and who decides to answer an ad. in a paper to the effect that some woman wants to mother a respectable bachelor. Robert has a lawyer friend, born in New Mexico, whose sister has left home and found employment in the modiste's shop of M. Ferris. The mother, Mrs. Chevey, is the rightful half-owner of this establishment, where her daughter, Constance, works. Ferris, who has cheated Mrs. Chevey of her share in the business, instructs his son Maurice to make love to and marry Constance. But Maurice is engaged to Marie, who, being of a Southern temperament, stabs him while he is forcing his love on Constance. Marie escapes, and blame is placed on Constance. Clark finally manages to free the girl and bring back the culprit, Maurice forgives his senorita, and Clark marries Constance.

The play, of course, stakes its success on pure sentiment, for the plot is contrary to all experience. It is well for the authors that Bernard Shaw's "Misalliance" is not running on Broadway now, for the latter's play disproves completely the very premises on which "Love's Lightning" is based. The day of the silver-haired mother, who is the personification of everything that is good and virtuous, passed with the bloodthirsty villain and the fearless hero. Miss Patterson claims that the play is symbolic of her own mother, with bits of Mr. Edeson's progenitor thrown in. If this is the case, then the authors must have been blessed with exceptional mothers, for the mould from which they were cast has been broken. There can be little question that as far as art and realism go, the play has no leg to stand on. We shall not argue the emotional appeal of the play, as Miss Patterson is too well versed in emotional matters to be contradicted.

Norman Hackett, as Clark, played the leading role to comparative satisfaction, as did Grace Carlyle, as the leading feminine, Constance. Miss Congreve, as Marie, over-emphasized her few lines, and caused giggles when tears were appropriate.

BROADHURST HAS NEW FARCE

George Broadhurst is planning to produce a new farce called "She Walked in Her Sleep." The author is Mark Swan, who wrote "Parlor, Bedroom and Bath." The new play will have Lois Meredith in the leading role and among the cast will be Isabel Irving. Edward Esiner is staging the production.

EXTENDS "WILD DUCK" STAY

The success of "The Wild Duck," in which Mme. Nazimova is appearing at the Plymouth Theatre, has induced Arthur Hopkins to extend its stay till April 6. It will be followed by "Hedda Gabler."

SPECIAL "OH LOOK" MATINEE

There will be a special matinee of "Oh Look," at the Vanderbilt Theatre Easter Monday, as well as the regular Wednesday and Saturday matinees.

WILL GIVE "APRIL" ON APRIL 2

"April," a comedy by Hubert Osborne, will be produced April 2 by Charles Hopkins at the Punch and Judy Theatre. The cast will include Pauline Lord, Julie Herne, and Mr. Hopkins.

RE-NAME NORWORTH THEATRE

The Belmont is the new title of the little theatre on Forty-eighth Street formerly known as the Norworth.

NEW GERMAN PIECE LIKELY TO FOLLOW OTHERS TO BROADWAY

The premiere of "O Emilie," the latest work of Adolf Philipp, which had been looked forward to at the Yorkville Theatre with such great expectations, has proven once more the high merits of Adolf Philipp, as a playwright, composer, stage manager and what not, though he positively declined to crown his efforts by contributing his histrionic talent as in former years.

This latest "Philippica," if we may call it that, is a three act operetta in the style of "Alma" and "The Midnight Girl," carrying out the motto "naughty but nice," and it is safe to say that it will not be long before we meet this Emilie along Broadway, though considerably toned down. As it is, the more than spicy plot kept the hilarity of the audience at the boiling point from beginning to end, and a goodly part of the cleverly executed song and dance numbers, credit for which goes to Otto Goritz, had to be repeated.

As usually, Mizi Gizi played the title part, looking as stunning, singing and dancing as well, and being as admirably and lavishly gowned as ever, though, in strange contrast to all precedents, she did not avail herself of the opportunity, in the first act, to appear in rather scant negligee, but, in direct opposition to the spirit of the part, was fully dressed, thereby putting the intentions of the author and the contents of the dialogue at naught.

Otto Goritz scored a decided hit in the part of Hector Durieux. Bertha von Tuerk, with her sweet, high soprano voice and charming face possesses all the requirements for the roll of Clarisse and Editha Benjar was good as the little, saucy maid. Oscar Hofmann, as the unsophisticated, ambitious young railroad man took good care of his task.

Smaller parts were entrusted to Dora Bregowska, Lie Schmidt, Maud von Tuerk, Elsie Hauser, Ella Bauer, Hedda Rieger, Grete Rieger, Fritz Kiedaisch, Hermann Korn, Otto Berg, Ernst Klein, Otto Kottka, Johanna Fraenkel and Hans Hansen. Willy Frey did well as the enterprising father-in-law.

The stage management by Adolf Philipp was excellent.

"LET'S GO" WILL MAKE MOST FOLKS SAY JUST THAT

"Let's Go," a revue in two acts and eighteen scenes, was presented at the Fulton Theatre Saturday, March 9, with William Rock and Frances White as the stars.

The program calls it a "costless, castless, careless revue" and the performance lives up to this announcement. It is an out and out vaudeville entertainment, with numerous feature acts to help the stars.

The "Hooverization" of the show is mainly seen in the scenery and the costumes of the chorus, which are far less elaborate than usually seen in revues.

Also, Francis White had not fully recovered from her illness, which caused the postponing of the opening. She seemed to lack the snap and vim which usually characterizes her work. Then, too, it is more than possible that her work and that of Wm. Rock shows to better advantage when used as a small part of a show instead of the majority of it. They are clever in their respective lines, but when they step out of them they do not show to the best advantage.

In the song, "What Do I Care," Miss White was perfectly at home, but she made little of "The Inevitable," and in the more sentimental numbers she was lacking.

Rock is a capital dancer, and in a dance number he is sure of winning success. But he is neither a comedian nor a mimic and his attempts at both in this show bring him no fresh laurels.

Beatrice Herford is one of the big bright spots in "Let's Go." She gave two of her monologues which, while familiar to the theatregoer, are so entertaining that they bear repetition.

J. Edmund Magee gave an amusing burlesque demonstration, and Dorothy Ellsworth and Beatrice Palmer presented a denatured sister act.

Smith and Austin were amusing in their take-off of well known vaudeville turns, and the Clef Club, which furnished the orchestral music, rendered several negro melodies between acts in a pleasing manner.

But none of them could make you forget the work of Beatrice Herford.

WHAT THE DAILIES SAY.

Tribune—Many numbers delightful.

Herald—Excellent idea.

American—Dainty musical entertainment.

LONDON GETS "NAUGHTY WIFE"

"The Naughty Wife," produced early this season at the Harris Theatre, and now playing in Chicago, will be seen in London at the Playhouse, April 8th. The cast includes Charles Hawtrey, Gladys Cooper and Ella Jeffreys. Gilbert Miller is producing it. Selwyn and company, owners of "The Naughty Wife," announce that it will go on a long tour next season, starring Charles Cherry.

FRENCH CO. GIVES MOLIERE

Moliere's "L'Avare" was produced last Friday evening at the Theatre du Vieux Colombier. The play was given an excellent production, the various members of the company doing capable acting. Particularly good work was done by Charles Dillon, a newcomer, who played the leading role.

"FANCY FREE" OPENS APRIL 8

"Fancy Free" is the title of the attraction which will come to the Astor Theatre on April 8. It is a musical play in three acts, the book of which is by Dorothy Donnelly and the music by Augustus Barratt.

WOODS ACQUIRES "OUT OF HELL"

A. H. Woods has purchased Berte Thomas' new four-act drama "Out of Hell," and will produce it the latter part of next month.

OPENING DATES AHEAD

Cocoanut Grove—March 30.
"The Fountain of Youth"—Henry Miller's, April 1.
"The Man Who Stayed at Home"—Forty-eighth Street, April 1.
"April"—Punch and Judy, April 2.
"An American Ace"—Forty-fourth Street, April 2.
"Fancy Free"—Astor, April 8.

OUT OF TOWN

"An American Ace"—New Haven, Conn., March 29.
"The Laughter of Fools"—Atlantic City, N. J., April 1.
"Yours Truly"—Atlantic City, N. J., April 8.
Weber & Fields—Philadelphia, April 22.

SHOWS CLOSING

"Oh Boy"—Casino, March 30.
"Why Marry?"—Astor, April 6.
"Mrs. Warren's Profession"—Comedy, April 6.
"The Wild Duck"—Plymouth, April 6.

KAHN HOUSES FRENCH ACTORS

Otto H. Kahn, New York banker, has offered his summer home in Morristown, N. J., to the French Players of the Vieux Colombier Theatre, under the direction of M. Copeau. The latter deemed it advisable to keep the company together and the offer from Mr. Kahn resulted. He will board fifteen members of the company there the entire summer.

COMPLETE "SEE YOU LATER" CAST

The cast for "See You Later" was completed last week. It includes: Mabel Mc Cane, Herbert Corthell, Robert Fisher, Jed Prouty, Betty Alden, Charlotte Granville, Marie Flynn, Jack Henderson, Zitella Dolores, John Daly Murphy, William Sellery and Isabel O'Madigan. Rehearsals have started under the direction of Robert Milton.

"HER COUNTRY" GOES TO HARRIS

"Her Country" will leave the Punch and Judy Theatre Monday, going to the Harris Theatre, vacated by "Success." The cast, including Rosa Lynd, Alexander Onslow, Maude Milton, Marion Kerby and William Williams, will remain the same.

"DER FRAUENFRESSER" LATEST OFFERING AT IRVING PLACE THEATRE

"Der Frauenfresser," which was presented on the English speaking stage a few years ago under the name of "The Woman Haters," an operetta in three acts, by Leo Stein and Carl Lindau, music by Edmund Eysler, is the latest offering at the Irving Place Theatre.

The tuneful work, with its witty book, was well received, though it seems a pity that the book provides parts of any importance for only six people, while the rest of the cast had to be satisfied with acting as chorus.

The title role was played by Herr Christians, who looked splendid in uniform, and who solved his task well. As leading lady, an "outsider," Kaethe Herold, had been engaged. She is the possessor of a pleasing voice and of good appearance, qualities which enabled her to portray the charming young widow, the part allotted to her, to the best advantage.

Christian Rub was, as usual, indescribably funny in the part of a Bohemian servant, and the audience fairly roared at his drolleries and antics.

Hanna Unterkircher and Lotte Engel, in spite of the almost grotesque contrast of their bodily dimensions, make an excellent team in their song and dance numbers, several of which had to be repeated.

Clairette Clair proved once more her ability and versatility. Misses Foerster, Eben and Schoenfeld, while not finding a chance to display any of their talents, wore some marvelous gowns, which were fully appreciated by the female part of the audience.

The stage management by Bruno Schlegel, and the work of Victor Wagner, as conductor, deserve high praise.

THE NEW YORK CLIPPER

Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan...President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118

ORLAND W. VAUGHAN, EDITOR

Paul C. Sweinhart, Managing Editor

NEW YORK, MARCH 27, 1918.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$4; six months, \$2; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 35 S. Dearborn St.

Address All Communications to

THE NEW YORK CLIPPER

1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Manila, P. I.; Gordon & Gotch, 123 Pitt; Manila Book and Stationery Co., 128 Escoita Street, Sydney, N. S. W., Australia.

MAGGIE MITCHELL IS GONE

Last Saturday's daily papers carried throughout the country the announcement of the death of Maggie Mitchell, and in articles varying from half a column to a column in length they gave a brief history of her career.

To the present day theatregoer the articles meant little more than the telling of the passing of an "old-timer," who had had her day, had outlived her usefulness and had gone to her final resting place. All of which is true. But pity 'tis, 'tis true.

History tells us of numerous women who fascinated kings and emperors and even changed the destinies of countries, when long past the age when female charms are supposed to have an influence on men. But there are only two women in the history of the stage who retained youthful appearance, vigor and force long after they had left youth behind and, at the age of sixty, were able to play roles of girls in their teens and early twenties so well that they were praised for their artistic work.

These two women, one still living, the other just gone, were Sarah Bernhardt and Maggie Mitchell. The former, now in her seventy-third year, and though hampered by the loss of one leg, is still acting, and at the age of sixty she was the wonder of the stage, not because she was still acting, but because she was then appearing as a young romantic heroine and portraying the part in a manner unequalled by any contemporaneous actress. At sixty-one her performance of Adrienne Lecouvreur could not be equalled by any actress half her age.

Maggie Mitchell was equally great as a comedienne. She portrayed the same kind of characters at forty as she did at twenty, and the same at sixty as she did at forty. She never grew old. She retained her vivacity, her elasticity of step, her flashing eyes and youthful lines, to an age when most women are great-grandmothers.

She was twenty-eight when she first played the title role in "Fanchon the Cricket," and sixty when she last played it, and, while there may be few who recall her first performance of it, before the Civil War, many remember her last. They remember the youthful grace displayed in

the shadow dance, which brought overnight fame more than thirty years before, and marveled how kind Father Time had been.

Maggie Mitchell differed from other actresses who start as ingenues or soubrettes and finish playing old women roles. She never got beyond the soubrette stage, for, while she occasionally played emotional roles she did not care for them, preferring to play characters that called for youth and vivacity. Besides Fanchon, she was frequently seen in "Mignon," "Nan the Good-for-Nothing," "Little Barefoot" and others of the same class. All of her impersonations were pleasing, partly because of her art and partly because of her naturalness, but more because of her charming personality, which dominated every character she portrayed.

Maggie Mitchell ranked as one of America's most popular actresses, and when she retired after more than forty years of triumphs she left a niche which has never been filled, and possibly never will be.

SOPHIE TUCKER EXPLAINS

Editor New York Clipper:

Dear Sir: Regarding the story that Miss Sophie Tucker was criticized in St. Paul, Minn., by the newspapers for asking a woman in the audience to stop knitting the exact facts are these:

The young lady, who was sitting in the first row, slid way down in her seat, absolutely indifferent to the show. She conversed loudly with her neighbor and was altogether so conspicuous that she made me go up in my act, which preceded Miss Tucker's. When Miss Tucker walked out, the young lady never even took one look, but continued with her knitting and conversing. She carried on so much that she caused Miss Tucker to go up in her songs and finally ask her to stop knitting in justice to the other people in the audience, whose afternoon's entertainment was being spoiled because of her. Miss Tucker explained it was not lack of patriotism which prompted her request, because that very evening she was giving a "smoke" benefit for the soldiers and had been every week. The next day, in an open column, the article in question appeared.

Within six hours of its appearance, Miss Tucker received a special delivery letter from someone who had been in that audience, thanking her for calling the girl and stating that she was absolutely right. The following two weeks almost every day had articles in the same column of that newspaper, commending Miss Tucker for her speech that day.

Miss Tucker is not opposed to knitting. She is opposed to what it has brought into the theatre—a class of women who only sit in very noticeable places, boxes or front rows preferred, and knit to attract attention.

With the strictness of the Red Cross in how articles should be knitted, it doesn't seem to her that the theatre is quite the place to concentrate one's mind on such important and exacting work.

The funny part of it all is that the young lady in question was knitting a pink affair. I know of no branch of the service which uses pink as an official color or would allow any such color to be worn.

To sum it up, Miss Tucker was a sensational hit in St. Paul. She did a record business. It was one of the best bills ever played in the house and the young lady could offer no excuse for insulting the artists (as the young lady did) and, in a typically true blue, Western way, the entire town rallied to Miss Tucker's side and thanked her for her action and openly declared their disapproval of the article in question—and we have the public answers in the newspapers to prove it.

I am enclosing a telegram from the manager of the theatre in St. Paul, which speaks for itself and which will prove that what I say is correct. Please print this, so that it will be seen.

Sincerely,

FRANK C. WESTPHAL,
For Sophie Tucker.

SAYS EVANS DIDN'T QUIT

Editor NEW YORK CLIPPER:

Dear Sir—The statement printed recently to the effect that Greek Evans left the "Toot-Toot" company owing to a disagreement over salary was erroneous. Mr. Evans resigned from the company in Philadelphia, but was re-engaged for the New York opening. Owing to his attitude toward the company and the management he was discharged. There was no question of salary involved.

Very Truly Yours,

HARRY J. JACKSON.

Manager "Toot-Toot" Co.

New York, March 25, 1918.

In connection with the above, I wish to state that the declaration, contained in the article concerning Mr. Evans, that I also was dissatisfied over the matter of salary, etc., was unfounded. My relations with the "Toot-Toot" company and its management were of the pleasantest character throughout. I have since closed with the company for reasons that had nothing to do with salary, and which concern myself alone.

Very Truly Yours,

FLORA ZABELLE.

Answers to Queries

F. G.—"The Sultan of Sulu" and the "Silver Slipper."

S. T. H.—The White Rats building was on Forty-sixth street.

K. B.—Yes. That team did tour the Keith Circuit in 1915.

D. V.—You're all wrong about the facts in the case. Try again.

M. L.—Nora Bayes appeared in vaudeville with Jack Norworth.

S. F. K.—The V. E. Bedrairie Comedy Company toured Massachusetts.

S. W.—McIntyre and Heath starred in "Alexander Back to the Stable."

W. E.—You will have to tell us more about the matter before we answer.

R. D.—Nettie Fields was a dancer of the vaudeville team of Frey and Fields.

D. L.—The Clipper Date Book gives all the desired information. It is obtainable at this office.

D. C.—"Determined to Marry" was managed by James Henry, the stars being Irvin and Maye Grant.

S. C. L.—Nat S. Jerome played the Hebrew comedy role of Solly Cohen in N. W. Taylor's "Why Women Sin."

F. M.—Mme. Nazimova married Charles Bryant in 1912. He was the leading man in her production of "Bella Donna."

F. G.—Sacha Piatov and Ethel Hartla appeared in a dancing act and were featured in the Weber and Field show.

S. V. C.—He was known as the Great Henri French. Mr. and Mrs. G. Bernard were with the White Dramatic Company.

D. S. F.—Maude E. Bromley joined the Forepaugh Stock Company at Rochester, N. Y. Morris and Daly is the team you refer to.

D. H.—Mary Ryan appeared in "Stop Thief." Hazel Haslam was the leading woman of the Western "Shepherd of the Hills" Company.

R. F.—Ed. Pidgeon managed Laurette Taylor in "Peg o' My Heart" for John Cort. George Edes did manage Alice Lloyd in "Miss Fix-It."

I. K.—The picture was called "The Red Man's Honor." George Klein, Frances X. Bushman and Beverly Bayne never played opposite each other until very recently.

Rialto Rattles

SHE'LL DISPLAY HER ABILITY

Salome, says a Fox Film announcement, will give Theda Bara a wonderful opportunity to display her ability.

SOMETHING TO LOOK FORWARD TO

Constance Talmadge, writes her representative, will shortly be seen on the screen in "A Pair of Silk Stockings."

SOMEBODY PUT 'EM WISE

Those boxing promoters who are flocking into vaudeville must have been tipped off that productions with a punch are badly needed in vaudeville right now.

EASY FOR THEM

The DuPont powder people are reported to be contemplating an entry into the film business. That's one concern that should find it easy to put any old picture over with a bang.

UNFAIR COMPETITION

Three highwaymen held up a man outside of a New York theatre last week and relieved him of a couple of hundred dollars. The ticket speculators will be sore when they read this.

WORSE THAN WE EXPECTED

Hundreds of exhibitors are now showing "Empty Pockets," according to a film trade paper. Understood the picture business was a bit off at present, but never thought things were as bad as all that.

SOUNDS REASONABLE

Wonder if those vinegar baths Nat Goodwin took every morning before going to work for the Mirror Film Corporation made him sour on the movie concern and resulted in that \$13,000 suit for back salary.

MUST HAVE LISTENED IN

College professor declares Americans habitually mispronounce some six thousand words. Must have attended the last movie convention and listened to some of the presidential candidates making speeches.

SMALL TIMER WON'T WORRY

Sun time will be abandoned for the next seven months while the Daylight Saving Law is in effect. The small timer won't worry, however, as long as the Gus Sun time keeps on doing business in the same old way.

PRETTY SOFT FOR BILL

Our idea of an easy job is the one Bill Storey is holding down at the Broadway Theatre. All he has to do is to get the newspapers to print mean things about the Kaiser. Bill's the press agent for "The Beast of Berlin."

THEIR FAVORITE PLAYS

"Friendly Enemies"—Shuberts and K. & E.
"A Tailor Made Man"—Arthur Klein.
"Squab Farm"—Addie Kessel.
"Pair of Petticoats"—Harry Reichenbach.
"Under Pressure"—Harry Mountford.

DO YOU REMEMBER WHEN

Marcus Loew was in the fur business? Nora Bayes played the small time? George M. Cohan did a specialty with a fiddle? Billy Rock was a chorus man? Mary Pickford played in "The Fatal Wedding"? Well, if you do, you're over the draft age.

SEEN IN A DAY

John Cort applauding his own show, "Flo Flo."
Harry Fox looking at his own photograph outside of the Vanderbilt.
Harry Tighe paying for seats for "The Love Mill."
The proprietor of the Longacre Hotel eating luncheon in the Globe Café.

**STARS
OF
THE**

BARNUM

GREATEST SHOW

FRED. BRADNA

THE HANNAFORD FAMILY

3 ARLEYS

**World's Greatest Perch Act
Balanced on the Forehead**

BIRD MILLMAN

**"A FAIRY ON A COBWEB"
THE WORLD'S GREATEST
PRIDE OF OUR CIRCUS**

SIEGRIST-SILBON TROUPE

GREATEST AERIALISTS ON EARTH

ONE OF THE FEATURES

With the BARNUM & BAILEY SHOW

JACK HEDDER'S 4 COMRADES

**America's Greatest Comedy Acrobats
10th SEASON**

MARCELINE

The World's FAMOUS CLOWN

MADISON SQUARE

& BAILEY

**STARS
OF
THE**

ON EARTH

Aquastrian Director

LUPITA PEREA

THE WORLD'S GREATEST

WHIRLWIND TRAPEZE PERFORMER

2 ARLEYS

PAUL and CHARLIE

Eastern Rep. PETE MACK

Western Rep. EARL and YATES

Miss ENA CLAREN

PRESENTS HER CREATION OF

PLASTIC STATUARY

FLYING CROMWELLS

WORLD'S FASTEST TRAPEZE ACT

FEATURING

JENNIE CROMWELL, "THE TANGUAY OF THE AIR"

K. L. KING'S BAND

Special Incidental
Music for Performance
Composed by

K. L. KING

BELFORD TROUPE

**WORLD'S GREATEST
RISLEY
PERFORMERS**

PALLENBERG'S BEARS

4th SEASON

GARDEN NOW

MELODY LANE

THE KRUPPS PLAN MUSIC PROPAGANDA

Gun Makers to Finance Big Campaign
to Exploit Music in All Countries
When War is Over

The great importance of music in the affairs of the world seems to have been fully realized by the German government, which, according to word which has reached America through musical circles, is planning a big propaganda for the spread of German musical kultur in neutral countries and will extend it to cover the entire world when the war is over.

It is estimated that the German government spent \$6,000,000 in German music propaganda, not only in neutral countries but in France and England as well. The task now, however, has been turned over to the Krupps, the cannon makers, who have sent orchestras and soloists into Switzerland and Holland, and have offered to send them into Sweden, Norway and Spain, with all expenses paid, even to give free concerts, if necessary, to attract overflowing audiences.

The expenditure in England and France was to create a feeling among the music loving public that music is a universal art and that the German masters should not be boycotted simply because they were German and a war was on.

There has been widespread argument of that kind throughout America, undoubtedly helped along by agents of the German government, but it did not prevent German opera from being dropped from the repertoire of the Metropolitan.

MUSIC HOUSE TO CLOSE

According to a report which was circulated in publishing circles this week, the music house of Kalmar, Puck and Abrahams, with offices in the Strand Theatre Building, will close its doors on or about April 1.

This company, which was formed some time ago by the combination of the Maurice Abrahams Company and Kalmar and Puck, is a subsidiary of the Waterson company, which has made plans to take over the catalogue of the company as well as to take care of several of the principal employees.

Maurice Abrahams will join the Waterson, Berlin and Snyder staff early next week and will, it is said, be sent on a Western trip in the business interests of the firm. Max Stark also is to join the Waterson staff upon the closing of the Kalmar, Puck and Abrahams offices.

ARMY QUARTET FORMED

Ben. Churchill, of Co. L, 138th Infantry, stationed at Camp Donighan, Fort Sill, Okla., before entering the service was a member of the Columbia City Four. He has formed a fine singing quartet from the enlisted men, and plans to furnish some good entertainment for the boys "over there."

He would be glad to receive all the up-to-date songs from the popular publishing houses.

STELLA MAYHEW SENDS A WIRE

Stella Mayhew, who is now headlining in vaudeville, sent a telegram to Harry Von Tilzer last week in which she said that owing to voice trouble she had not put on the song "The Makings of the U. S. A." earlier. "I did get it on last night, however," the wire reads, "and the song scored one of the big hits of my entire singing career."

KOUN SISTERS SING "LORRAINE"

The Koun Sisters, at the Palace Theatre this week, featured the McCarthy and Fisher song, "Lorraine, My Beautiful Alsace Lorraine," and never was the beautiful ballad heard to better advantage.

JAY WITMARK'S RECORD TRIP

Jay Witmark left New York Monday eve, and was back in the city Friday morning, bringing with him the largest number of orders ever booked in one trip. He brought with him also a glowing account of the splendid conditions he found both in Detroit and Chicago as regards this season's business. Witmark publications never stood stronger than they do right now, and the Middle West has capitulated to them. Mr. Witmark said it was hard to say which made the best showing, as the operatic, the standard and the popular catalogs of his firm all showed up with such splendid results. The orders he took from his grip as he said this, were sufficient to dispel any suspicion of hot air about his statement. While in Chicago he visited "Hitchy Koo," with Raymond Hitchcock, and Chauncey Olcott in "Once Upon a Time," the music of both of which productions the Witmark house publishes.

VON TILZER HAS NEW SONGS

The new Harry Von Tilzer catalogue is at present bright with novelty numbers which are meeting with much success throughout the singing profession, and are being featured by many of the best known professional singers.

The new songs which are going best are "The Little Good-for-Nothing's Good for Something, After All," a well written ballad, "The Makings of the U. S. A.," a tobacco song for the boys "over there"; "You're a Better Man Than I Am Gunga Din," a clever comedy number, and "If They Ever Put a Tax on Love," a novel comedy song.

FRIEDMAN IS REWARDED

George A. Friedman, general manager of the music house of McCarthy & Fisher, was this week presented with a block of stock in the corporation and given a place on the board of directors.

Although connected with the company but a comparatively short time, Mr. Friedman's services have been of such value, and he is so highly thought of by both Messrs. Fisher and McCarthy, that in order to insure his permanent connection with the house it was decided to take him into the company.

U. S. TROOPS SING "OVER THERE"

The 367th Infantry, Upton's negro regiment, paraded up Fifth Avenue on Saturday afternoon and were reviewed by Governor Whitman and former Justice Charles E. Hughes.

Before the reviewing stand the troops halted and the big regimental chorus of 1,000 voices sang "Over There." "The Star-Spangled Banner" and the regimental song "See It Through." All Fifth Avenue kept time to the wonderful singing of the soldiers.

MONACO HAS NEW BALLAD

"There's No End to My Love For You" is the title of a new ballad recently published by M. Witmark & Sons. It is the work of Al. Dubin, who wrote the lyric, and James V. Monaco, who supplied the music. The new number is a valuable addition to the sterling catalogue of the Witmark house.

SERVICE FLAG SONG SCORES

"There's a Little Blue Star in the Window," the McKinley Music Company's new number, is fast becoming a big favorite with ballad singers.

A number of the best known singing acts are featuring it, and it is scoring a decided success with them.

PIANTADOSI SONG SCORES

Regan and Renard, in "The New Hotel Clerk," now in their twenty-seventh consecutive week over the U. B. O. time are successfully featuring the new Al. Piantadosi song "Bring Back My Soldier Boy to Me."

U. S. SOLDIERS SING THE WAR SONGS

Men in the Camps Display Liking for the
Songs of Patriotism and Sing
Them Lustily

With the launching of a new song on the market at the present time much is relied upon for its popularization through the efforts of the soldiers in the various camps and cantonments throughout the country. The publishers have realized that the men in "Olive Drab" are worthy sponsors for their songs and have immediately after publication supplied the band leaders of the regiments at the camps with the band arrangements of their numbers for use. These new numbers are part of the daily routine of the bands and are played several times a day, and those of them with "catchy airs" are taken up by the men and quickly become the songs of the day in the camp.

Since the mobilization of the troops last Fall the war song has been the favorite among the men, with the novelty songs running a close second. Ballads have not been received with much favor by the men, as they lacked the so-called "pep," which is an army essential for success in everything.

In the Southern Camp one-half hour each morning is devoted to regimental singing, where all the members of the regiment are brought together for the purpose of singing the song hits of the day. The men are accompanied by the regimental bands during these song feasts.

The repertoire is confined to the songs which the band leader has in his catalogue, and as publishers are sending most of their new issues each week, the men have a large number from which to select their favorite song.

Contrary to expectations, no big outstanding song hit has come from the camps, as the men possess such a diversified liking for various types of songs that no number can yet claim to be the soldiers' "war song hit."

FORSTER APPOINTS DIRECTOR

F. J. A. Forster, who is now on the Pacific Coast, has appointed Jack La Follette, formerly manager of the San Francisco office, director of the Forster interests on the entire Pacific Coast. Eddie Magill is the new manager of the San Francisco office.

NEW FORSTER SONG READY

"Bulla, Bulla, Bulla" is the title of a new song released this week by Forster, the Chicago publisher. The number is taken from the cartoons which have been appearing in the Chicago Herald. Bert Weston wrote the music and the lyric is by De Beck, the cartoonist.

NEW SONG IN "OH LOOK"

Harry Carroll and Joe McCarthy have a new song which was introduced in the production "Oh, Look!" on Monday night. The new number is called "Whenever It's Windy," and was sung by Harry Fox and chorus.

"LORRAINE" IS FEATURED

"Lorraine," the McCarthy & Fisher song hit, is being featured by Tom and Dolly Ward, whose act is successfully appearing in the local vaudeville theatres.

COLEMAN GOETZ IS ILL

Coleman Goetz, the songwriter, suffered a nervous breakdown in Chicago last week and is now recuperating at Lake Geneva, N. Y.

SCHROEDER JOINS THE NAVY

William Schroeder, composer of the score of "Some Little Girl," has joined the Naval Reserves.

HARRIS SCENARIO FOR STAR

Chas. K. Harris has just completed a new five-reel motion picture scenario which he read last week to Miss Julia Arthur. So pleased was the well-known actress with the possibilities of the scenario that she immediately secured the production rights and will commence work upon the picture within the next week or two.

Miss Arthur will not be seen on the speaking stage again this season, having relinquished her rights to three plays which she contemplated producing, and will devote her entire time for the next five months to pictures.

NEW MONACO SONG SCORES

"I'm Going to Follow the Boys," James V. Monaco's new song, would doubtless, if it came to a vote, be awarded first place in the popularity contest for war novelties.

The number of acts singing this song is enormous, and a considerable percentage of the Witmark mail these days consists of letters from singers who are eloquent in its praise and the hit which the number scores everywhere.

BLOSSOM WRITES NEW SONG

Henry Blossom, author of "Follow the Girl," the musical show at the Broadhurst, has written a new song for Walter Catlett, the comedian of the piece. The new number is called "Any Time New York Goes Dry."

EVANS AT THE RIVOLI

Greek Evans, the baritone, who first sang "The Last Long Mile," in the Henry W. Savage production "Toot Toot," is at the Rivoli this week, where he is singing Geoffrey O'Hara's new song "Give a Man a Horse He Can Ride."

CHICAGO HAS NEW FIRM

Grossman and Kirby, a new music publishing firm, has been formed in Chicago. They are located in the North American Building and will specialize in popular publications.

FEIST BUYS "BELGIAN ROSE"

Leo Feist, Inc., has purchased from Gar-ton Bros. of Boston, the ballad "Belgium Rose." A campaign of popularization in connection with the song will be started immediately.

BELLE BAKER SINGS NEW SONG

Belle Baker, at the Majestic Theatre, Chicago, last week, introduced the new Leo Feist song "I'm Sorry I Made You Cry," the number purchased recently from the Triangle Music Co.

MILTON WEIL WITH FEIST

Milton Weil, formerly manager of the Chicago office of the Triangle Music Co., has joined the professional department of the Leo Feist house.

FRANKLIN CO. INCORPORATES

The John Franklin Music Co. of New York has incorporated for \$5,000. The directors are F. J. Lawson, J. W. Standish and J. F. Sheridan, all of New York.

KING WITH THE STASNY CO.

Walter King, formerly with the music publishing house of J. H. Remick & Co., has been appointed manager of the Chicago office of the A. J. Stasny Music Co.

DENNISON WITH MEYER COHEN

Milt Dennison, a Western pianist, has joined the staff of the Meyer Cohen Music Co.

MINSTRELS SING COHEN SONGS

Coburn's Minstrels are singing the new Meyer Cohen songs "Mother of France" and "When the War Is Over."

STOCK REPERTOIRE

BROWN TO OPEN COMPANY IN CANADA

CHOOSE HAMILTON AS TOWN

HAMILTON, Can., March 25.—Clark Brown will open his annual season of Summer stock at the Temple Theatre two weeks from tonight with "Cheating Cheaters."

This will be the sixth season of the Temple Theatre stock under Mr. Brown's management. The opening is awaited with interest, as the company has won a greater popularity than any organization of the kind that has ever played this city.

This is, no doubt, due to the fact that the Brown company has always been composed of capable players and the plays presented have been of high class.

Charles Pitt has been engaged as general stage director, which assures first class productions, as it is Mr. Pitt's third season in this capacity and Hamiltonians know what to expect from him. Each play will be given a complete production with settings from the brush of Scenic Artist J. Gordon Hammond.

The company is one of the best that has held the boards of the Temple under the Brown regime and includes Ilka Marie Deel, leading woman; David Herblin, leading man; Rita Davis, second woman; Anna Athy, characters; Frances Pitt, ingenue; Roy Fairchild, second man; Houston Richards, juveniles; Edward Poland, comedian; Edward Wade, characters; Charles Fletcher, general business, and Russell Webster, stage manager.

The season will run for fifteen weeks and only plays which have had success in New York will be presented.

JACK BALL STOCK DOES WELL

CONNELLSVILLE, Pa., March 25.—The Jack Ball Stock Company is in its third and last week at the Soisson Theatre and goes from here to Donora, Pa. The twenty-four weeks stay of the company in Steubenville, O., was highly successful, and the engagement closing here on Saturday night is up to the mark. Two bills a week are given. Percy Kilbride joins Uncle Sam's forces next week and will be missed by his fellow players.

HART TO PLAY STOCK

PHILADELPHIA, March 25.—Bobby Morrow has engaged Billy Hart as comedian to open the stock season at the Trocadero, this city. He will also put on the show. Tommy Grady will assist Hart and will arrange and put on the numbers for the company.

ROBINS TO OPEN STOCK

TORONTO, Can., March 25.—Edward Robins will again have a stock company at the Royal Alexandra this Summer, making his fifth season. Aimee Dalmores has signed as leading lady and Elsie Bartlett will be the ingenue. The company will open the latter part of May.

DALLEY COMPANY OPENING IN LIMA

LIMA, O., March 25.—The Ted Dalley Stock Company opens a permanent season at the Orpheum, this city, next Monday. A good class of plays will be presented, including the latest stock releases.

BERTRAND JOINS MUSICAL STOCK

NEWPORT NEWS, Va., March 19.—Frank Bertrand, the musical comedy producer and comedian, has joined the Musical Stock Company at the Academy of Music, here as comedian, opening in "Three Twins."

INDIANAPOLIS GETS STOCK

INDIANAPOLIS, Ind., March 23.—The regular season at English's Opera House comes to a close tonight, when the final curtain rings down on "The Follies" and Boyle Woolfolk's LaSalle Musical Comedy Company will begin an extended season of stock.

The company is headed by Guy Voyer, a comedian who is very popular with local theatregoers. Others prominent in the company are: Florence Berry, Ella Gilmore, George W. Sterns, Frederick De Ville, Jack Barnes, Bessie Browning, Vesta Barnes and the LaSalle Harmony Four. Among the bills to be given include: "The Time, the Place and the Girl," "The Bridal Whirl," "Miss Nobody from Starland," "Lovers and Lunatics" and "It's Up to You, John Henry." The productions will be in tabloid form. Three performances daily will be given, 2:30, 7:30 and 9. The engagement is under the direction of Barton and Olson, who have taken over the house for the Summer.

HAVE NOT HAD A LAYOFF

The Manhattan Players have not had a lay-off since they opened Aug. 9, 1917, at Wildwood, N. J.

Until the railroad congestion made itself felt the Manhattans played their usual repertoire route and then shifted to stock locations. The company played nine weeks at the Soisson Theatre, Connellsville, Pa., to the record business of the house. Homestead and Donora, Pa., proved wonderfully successful. The company includes, besides Paul Hillis, W. James Bedell, Charles Keller, Frank Oliver, Dick Ward, Jack Holmes, Bud Andrews, Joseph Lyonell, Harry C. Willard, Dorothy Burris, Rose Adelle, Mabel Leverton, Violet and Ruth Whitworth. Winnie Wilmer has been compelled to return to her home because of the serious illness of her mother. Owing to the fact that the draft will take Messrs. Keller, Ward and Holmes there will be a change in the roster of the company, which will remain out during the entire Summer.

EX-SHOWMAN IS LEADING LAWYER

INDIANAPOLIS, Ind., March 20.—Edward Doyle, formerly well known as the manager of his wife's company, the Louise Brown Stock, and who retired from the amusement business for the law, is now one of the most successful lawyers in this city.

LIKES ARMSTRONG COMPANY

VANCOUVER, B. C., March 20.—The Armstrong Musical Comedy Company has caught the local public and is doing a capacity business at the Grand Theatre, here.

BATAVIA STOCK OPENS MONDAY

BATAVIA, N. Y., March 25.—The Kramer-Braisted Players, under the management of C. A. Braisted, will open a season of stock next Monday at the Delinger Theatre, this city.

CLEARY AIDS THE HOME GUARDS

MIAMI, Fla., March 20.—Val C. Cleary, the well-known stock actor who is sojourning here, is directing "A Pair of Sixes," which is to be given as a benefit performance for the Home Guard.

GO INTO VAUDEVILLE

SEATTLE, Wash., March 24.—William Morris and John Sumner, two stock actors well known to local theatre-goers, are appearing this week at the Moore Theatre in a war playlet entitled "In the Zone."

STOCK GETS "DE LUXE ANNIE"

"De Luxe Annie" has been released for stock through the Century Play Company.

COLORS STOCK PLAYS "ONE DAY"

The colored company at the Lafayette Theatre is playing "One Day" this week.

LICALZI PLANS COMPANY IN CHICAGO

JACK LAIT IS INTERESTED

CHICAGO, March 25.—Mitchell Licalzi has organized a summer stock company, with which he will open his Wilson Avenue Theatre on Monday, April 15. His success last season proved that stock is what the people in that section want and his organization this year will be the best that has ever been seen here.

The company is headed by Olive Templeton and Douglass Dumbille. Donald Foster will be juvenile man; Thelma Hoyt, ingenue; Frank Jamison, characters; Helen Joy, second woman; Lotis Bartels, light comedian; Helen Ramsay, character comedienne; Frederick Weber, and Tom H. Wallace, stage manager.

The productions will be made under the direction of Arthur Holman whose ability as actor and director has won him much popularity. Three generations of Holmans have found favor here, the first being George and Harriett, the grand parents of Arthur, who headed the Holman Opera Company, an organization that is remembered by our older theatre goers. Alfred D., their son, followed. As a boy he was considered one of the best dancers in the country and, later, he became prominent as a comedian. And now, the son of the latter has come to take up the theatrical threads where they were dropped by his progenitors.

That manager Licalzi intends to give his patrons nothing but the best in the play line is proved by the fact that his opening bill will be "Romance." This will be followed by "Cheating Cheaters," "Nearly Married," "Lilac Time," "Captain Kidd, Jr.," "Nothing But the Truth," "Upstairs and Down."

Eugene Cox, who was last season's scenic artist, has been secured for this season which is a guarantee that the scenery for each production will be A1.

Jack Lait will have charge of the publicity department and the season will extend through the Summer and close on Labor Day.

STOCK HOUSE IS RE-NAMED

PITTSBURGH, Pa., March 20.—After undergoing extensive alterations the K. and K. Theatre here, which for the past thirty-five weeks has been the home of the Albert Dwight Players, has been renamed the Olympia Opera House as a result of a popular vote and is more than ever adapted for a stock policy. J. S. McLaughlin is now manager of the company. The leading woman is Nellie Booth, a former favorite at the Kenyon, this city, where she headed a stock company about four years ago. The ingenue is Dorothy Horr, well remembered in the stock when featured with her own companies. Harry L. Lockhart joined last week. The roster also includes Albert Dwight, Harry L. Lockhart, J. S. McLaughlin, Dallas Packard, Robert Fernsmith and Hester Mason.

CENTRAL STOCK CAPTURES LYNN

LYNN, Mass., March 20.—The Central Square Stock Company has captured the town. Harry Horne, the director of the company, is putting on the best productions this city has ever seen. The bill this week is "Playthings." Next week "The Broken Rosary."

WILL PRESENT THREE PLAYLETS

MILWAUKEE, Wis., March 21.—The Wisconsin Players have in preparation three one-act patriotic plays, by Susan Boogher, which they will soon present.

BOOKS STOCK FOR URBAN PARK

ALBION, Ia., March 20.—Manager C. A. Hibbard, of Urban Park, has booked a number of stock companies for his park for limited engagements this coming Summer.

VEES TO HAVE WHEELING STOCK

WHEELING, W. Va., March 26.—Albert Vees is organizing a Summer stock company to play the Victoria Theatre, here. He will open about May 1, giving two bills a week.

JOINS "UNBORN CHILD" CO.

MONTREAL, Can., March 21.—Vianca Robinson joined "The Unborn Child" Company here last night. The company has secured the Canadian rights to the play and is doing big business.

BEACH PARK BOOKS LADD STOCK

LINCOLN, Neb., March 19.—The management of Capital Beach Park has booked the Dick Ladd Stock Company for the Summer season.

MARKS SHOWS OPEN APRIL 1

BROCKVILLE, Ont., Can., March 25.—Ernie Marks' two stock companies open April 1, one playing long stands and the other one-night stands.

TERRE HAUTE TO HAVE STOCK

TERRE HAUTE, Ind., March 21.—Manager Edward F. Galligan, of the Grand, will install a Summer stock company in that house opening May 1.

CHANGE IN BALTIMORE STOCK

BALTIMORE, Md., March 21.—Harry Joyner and Edward Fitzgerald have joined the stock at the Auditorium and open with the company next Monday.

FLINT TO HAVE SUMMER STOCK

FLINT, Mich., March 25.—A stock company is being organized for a Summer run at the New Palace Theatre, this city. The opening is set for May 26.

TAYLOR SIGNS DOLLIE FIELDS

Dollie Fields has signed with Charles E. Taylor's "Darlings of Paris" for the rest of the season and for four weeks with the Trocadero Stock, at Philadelphia.

PLAYS SPECIAL ENGAGEMENT

Josephine Williams was especially engaged by Bartley Cushing to appear in the Edeson-Patterson play this week at the Lexington Avenue Opera House.

KELLY BROS. ORGANIZING

LANSING, Mich., March 25.—The Kelly Brothers are busy organizing their three tent theatre companies which open May 1. Rehearsals start the middle of April.

HOLLAND IS IN WORCESTER

WORCESTER, Mass., March 19.—Orris Holland joined Pol's Players here recently to play juvenile leads.

EVARTS SUCCEEDS POWERS

NORTHAMPTON, Mass., March 21.—William Evarts has replaced Eugene Powers with the Northampton Players.

UNION SQUARE STOCK GROWS

Nat Farnum, Charles Collins and Jackie Nelson opened with the Union Square Theatre Stock, New York, last week.

EUGENE POWERS GOES TO DENVER

DENVER, Colo., March 18.—Eugene Powers joins the Woodward Stock next week, coming here from Northampton, Mass.

BAY CITY STOCK OPENS APRIL 8

BAY CITY, Mich., March 26.—Frank Hawkins will install a stock company at the Bijou Theatre, this city, on April 8.

A Song That Thrills

Our Government urges all singers to sing songs that arouse and inspire true American patriotism! No song written since the war began is better suited to that purpose than that red-blooded, vigorous, spirited and rousing song—

**“Just Like Washington
Crossed The Delaware
General Pershing Will
Cross The Rhine”**

is Your Audience!

to sing songs
American pa-
the war
noble
igh-

**Dedicated to
the cause**

Words by
HOWARD JOHNSON
Tempo di Marcia
Still Ready

Theme Suggested by Kate Simons and Sam. Williams
Just Like Washington Crossed The Delaware
General Pershing Will Cross The Rhine
Music by
GEORGE W. MEYER

Looking backward through the ages we can read on
There up on the roll of hon-or Ev-ry one the
We are told of great commanders
Like the operative gone be fore them

Take our own great
As they fought for
To-
In

day a-cross the sea, They're mak-ing his-to-ry, The Yan-kee spir-it still re-mains the same,
God a-bove we'll trust, Our sword shall nev-er rust, We'll tell the world it simply has to be.

CHORUS
Just like Wash-ington crossed the Del-a-ware, So will Per-shing cross the Rhine,
fol-lowed af-ter George, At dear old Val-ley Forge, Our boys will break that line,
your land and my land And the sake of Auld Lang Syne
crossed the Del-a-ware Gen-eral Pershing will cross the Rhine. Just like Wash-ington
Rhine. Just like Rhine.

Copyright MCMXVIII by LEO. FEIST, Inc. Feist Building, New York.



**There's
your copy!**

Read the lyric!

Hear the music!

**Then you'll know
why it is a sensation!**

**Orchestration in
your key Ready!**

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Broad and Cherry Streets

LEO. FEIST, Inc.
135 West 44th Street, New York
CLEVELAND, 308 Banger Bldg.—Just opened

ST. LOUIS
7th and Olive Streets
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building

AL. PIANTODOSI

ANNOUNCES A CATALOGUE OF NATURAL HITS

SING THE PRAISES OF THE BOYS "OVER THERE"—CHEER THE MOTHERS "OVER HERE"

THE BIG SONG HIT OF THE WEST—A REAL CLEAN SWEEP

BRING BACK MY SOLDIER BOY TO ME

By WALTER HIRSCH and FRANK MAGINE

THE GREATEST NOVELTY SONG
WRITTEN IN YEARS

**YOU MAY BE A
DOGGONE
DANGEROUS GIRL
BUT I'M A
DESPERATE GUY**

Wonderful Female Version; also Double Version and Two Man Version. Full of Screams.

DO YOU REMEMBER

"WAKE UP, AMERICA"

Well, Here Is a New One

**HERE COMES
AMERICA NOW**

A REAL AMERICAN SONG FOR REAL AMERICANS

Will Stop Any Show. The Best Song of Its Kind. Will Rouse Your Patriotism.

DO YOU LIKE A
CLEAN COMEDY SONG?

**EDDIE CANTOR'S
BIG SONG HIT**

in the
ZIEGFELD'S FOLLIES
Entitled

**I'm Making A Study
—OF THE—**

Beautiful Girls

AND I'M STILL IN MY A-B-C'S
We Have a Great Female Version. Don't Forget It's a Clean Song.

THE POSITIVE SUCCESSOR TO "SEND ME AWAY WITH A SMILE"

ALL ABOARD FOR HOME SWEET HOME

NOT A PEACE SONG BUT AN INSPIRING MARCH SONG GREAT FOR HARMONY

DON'T FORGET THAT WE ARE THE PUBLISHERS OF

THE WILD WILD WOMEN ARE MAKING A WILD MAN OF ME

NEW YORK OFFICE
1531 Bway.—Astor Bldg.
Cor. 45th St.

AL. PIANTADOSI & CO., Inc.
HERBERT I. AVERY, Gen'l Mgr.
JACK GLOGAU, Prof. Mgr.

CHICAGO OFFICE
143 N Dearborn St.
Opp. Cort Theatre
GEO. PIANTADOSI
Western Manager

MR. PIANTADOSI JUST BACK FROM CHICAGO WILL BE PLEASED TO GIVE THE PROFESSION HIS PERSONAL ATTENTION

BURLESQUE

NEW MUSICAL CIRCUIT MAY PLAY BURLESQUE, IS RUMOR

**Organized in Philadelphia for Other Purpose, It Seeks Houses
in Towns on Big Wheel Circuits—First
Meeting Held**

PHILADELPHIA, March 25.—What is reported as the nucleus of a new burlesque circuit was started here last week when Sam Nixon, Thomas Love, George Lederer, Fred Block and a representative from Klaw and Erlanger's office held a meeting in the Broad Street Theatre and organized what they said was to be a popular musical comedy circuit. It is understood, however, among those who are in possession of the plans of the new organization that, while it may start out with musical comedies, the ultimate intention is to make it a burlesque circuit.

The cities selected for the new circuit include many of those which are now playing Columbia and American wheel attractions. They are New York, Brooklyn, Boston, Providence, Philadelphia, Balti-

more, Washington, Pittsburgh, Cleveland, Cincinnati, Louisville, Memphis, Nashville, St. Louis, Kansas City, Omaha, Denver, Minneapolis, Chicago, Detroit, Milwaukee, Toronto, Montreal, Buffalo, Rochester, Syracuse, Utica, Toledo and Indianapolis, which will all be one week stands. A number of smaller cities, which will play one and three nights, are included in the proposed circuits, to break the jumps. Prices are to be 25, 50, 75 and \$1 top.

Fred Block was recently associated with John G. Jerman and S. J. Dembow, in the Peoples Theatre, this city, which is playing Columbia attractions. He recently disposed of his interests to his former associates. Sam Nixon, for many years, has been identified with the Klaw and Erlanger interests, as has also been George Lederer.

MARION TO PRODUCE VAUDE

Dave Marion will devote some of his time this summer in preparing several vaudeville acts for the Big Time next season. S. H. Dudley, the colored comedian, who is a feature of the Marion show this season, will head a musical act of fifteen people, which will present some of the new Marion ideas. Another offering will include a well-known comedy act at the head of a company of ten for vaudeville patrons.

DAN FRUERY TO MARRY

PITTSBURGH, March 24.—Dan Fruery, treasurer of the Gayety Theatre, is to marry Miss Margaretta Cornelli, a non-professional, of this city. The wedding will take place during Easter week. Fruery has been in the box office of the Gayety for the last six years, having come here from the Gayety, Brooklyn, his former home.

PEGGY MARNEY REPLACED

Dolly Fields has replaced Peggy Marney as soubrette of Charlie Taylor's "Darlings of Paris" Company at the Star, last week. She will remain with the company for the balance of the season. She is also under contract with "Blutch" Cooper for next season.

GET VAUDEVILLE TIME

Paul Cunningham and Florence Bennett, of Fred Irwin's "Majestics," have accepted a four weeks' engagement over the United Time, where they will offer a new act called "You Win." They will start a week after they close their burlesque season in May.

CHORUS GIRL GETS CHANCE

CLEVELAND, Ohio, March 25.—Fern Miller, a member of the chorus of "The Some Babies" company, jumped in and did the soubrette role at the Empire here for three days, while Grace Fletcher was ill. She did the part exceptionally well.

HEALEY JOINS "BOSTONIANS"

Eddie Healey, straight man with Chas. M. Baker's "Tempters" Company, is signed for next season with "The Bostonians." He has been called for draft, but has been placed in third class, owing to a dependent blind mother.

LOWE DOES DOUBLE DUTY

Charles I. Lowe will do the advance work for "The Forty Thieves" for the rest of the season, in place of Paul Hayes. Lowe also acts in the same capacity for the "Parisian Flirts."

LIEBERMAN GOES ON ROAD

George Blumenthal has succeeded Jake Lieberman as manager of the Fourteenth Street Theatre, New York. Lieberman has gone on the road with "The Birth of a Nation."

SLIDING BILLY WATSON ILL

SYRACUSE, N. Y., March 25.—Billy Watson was taken ill with typhoid fever last Friday at Rochester. He was brought on to his hotel here and expects to rejoin the cast later this week.

FRANKIE NIBLO SIGNS

Max Spiegel has signed Frankie Niblo for three years. She will play the leading role next season in the "Cheer Up America" show now known as Spiegel's Review.

BURLESQUERS ARRANGE ACT

Harry Lang and Frank "Bud" Williamson will be seen in a vaudeville act called "A Gold Mine in Africa," at the close of the burlesque season.

MORRISON PASSES EXAM.

Walter Morrison, straight man of "The Million Dollar Dolls," was examined last week by the Local Board and placed in Class Five.

IRWIN SIGNS RUTH BARBOUR

Ruth Barbour has been signed by Fred Irwin as soubrette for his "Majestics" next season.

MARION CHANGES TITLE

Dave Marion has selected the title "America's Best" for his company for next season.

JOINS "FOLLIES OF THE DAY"

Lulu Beeson joined the "Follies of the Day" Company at Toledo last week.

GEORGE WHITE CLOSES

George M. White closed with "Hello, America" at Bridgeport last week.

SIGNS WITH U. S.

Jack Pollard, of "The Social Maids," is now in the Government service.

TEMPLE QUARTETTE BOOKED

The Temple Quartet will open on the W. V. A. Time, starting in June.

SPEEDWAY GIRLS DON'T SLOW DOWN FOR CROSSINGS

Among the many good points noticeable with this show at the Star, Brooklyn, last week, is the work of the principals and chorus in the various numbers. And the girls are as good in looks and all-round work as any show on either wheel. They work with "first week" pep in everything they do. An excellent performance can be recorded.

Dolly Bunch is an easy worker, who takes herself not too seriously in the role of the preacher's daughter, and sings well and looks attractive in tights.

Jennie Delmar, prima donna, has a number of telling assignments, and reels them off in good style.

Sue Milford is seen in several wild episodes, and in her desire to out-Tanguay Eva herself disregards any attention to enunciation and nearly dislocates the little clothing she wears, but she is attractive. As the king's daughter, she acts the role in "Everybody's Dippy."

Ed Rogers was a slick looking hotel clerk, then a wild and woolly shooting Westerner, and did an Irish in the burlesque with good results.

Arthur Mayer played a role, Dutch in name only, as he did not use the dialect, but his comedy work brought the laughs, as it was well gauged. He dons woman's clothes for a flirtation bit, which was well liked.

Charles Levine was a lively bell hop, and is active in his dancing acrobatics in "Front Front."

John J. Black showed his gold teeth in a perpetual smile as the night clerk, and was well cast as the sporty gent.

A book number showed the girls representing different popular magazines, introduced with appropriate verses, suggestive of the contents, by Arthur Mayer.

Dorothy Dean had a singing specialty, introducing several popular numbers in a light soprano. "South Sea Isle" was well applauded, also the "Sleepy Moon" finish for the first act, which got five encores.

Jack Smith sang a duet with Miss Delmar in good harmony, and also played the part of an athletic preacher in good style. Cutie, a lingerie number, was led by Miss Bunch.

In a "G. A. R." ensemble, the girls went through some well timed march exercises, with Miss Bunch as the drill sergeant. Miss Delmar led a bathing suit number, for which the girls wore close-fitting Jerseys. A vegetable number was cleverly worked up, with each girl singing a verse suiting the particular vegetable she represented.

A harem scene showed the husky Sultan, seated on his throne, to be entertained by dancing. There were preliminaries by three of his school of wives, but the star bout was pulled off by Mlle. Fifi, who went through a tame set of movements, consistent with the new order of things. The dancer stabs herself and dies in the Sultan's arms.

Young Hachenschmidt vs. Pete the Gorilla, and Cyclone Rees vs. Azan the Cuban, were the wrestling contestants last Thursday.

"MERRY ROUNDERS," WITH PRETTY GIRLS, MORE THAN PLEASES

The "Merry Rounders," at the Columbia this week, offers an entertainment that more than pleases. It has in Abe Reynolds, a Hebrew comedian who stands in a class all by himself in burlesque. He heads the cast of funmakers, while Florence Mills, looking more charming than ever, heads the lady principals.

The chorus is composed of a very pretty lot of blondes and brunettes, who work nicely and sing with plenty of vim. They are costumed in good taste and have about the prettiest wardrobe seen at this house so far. The scenery is bright and attractive and in keeping with the show. It not only keeps the audience interested, but is full of very funny situations.

Reynolds, in the Hebrew character, is most natural. He works easily and carries each point to a laugh. His every move, action and line is funny. He is different from any Hebrew comedian in the business and is a very clever fellow.

Miss Mills' work is refreshing, is a wonderful "straight," and "feeds" the comedians for many laughs. She looks finer than ever and her wardrobe is about the classiest of any leading woman in burlesque. She has many changes, all of a most exquisite style and taste. Miss Mills reads her lines well and has a most pleasing personality, which extends over the footlights.

Thomas Grady, who jumped in the part Monday afternoon left vacant by Doc Dorman in Boston last Saturday night handled the "rube" role well, considering it was his first performance.

Richard Pyle, a neat dressing "straight," carried his part well. He has a good singing voice.

Jean Leonard, a rather pretty blonde with lots of personality and a shapely figure, danced her way through the soubrette role. Miss Leonard was also good in scenes and reads her lines well. Her numbers were well taken care of. Her costumes are pretty.

Margie Wilson, a young lady with a good voice, proved herself a fine ingenue soubrette. She works nicely, and put her numbers over fine. Her big hit is "Hello, I've Been Looking for You." She has a pretty wardrobe.

Eugene Morgan does a blackface and was very good in the part. His work is natural.

Joe Feldman, Jack Giffillan, Artie Hall and Harry Lewis have small parts, which they take care of.

The "Kissing" bit was well worked up by Reynolds, Grady and Miss Mills. It was very amusing.

Reynolds was extremely funny at the telephone switchboard.

Miss Leonard won success with "Southern Gals," getting several encores.

A very good "drinking" scene was well worked up by Reynolds, Pyle and Miss Mills. The latter's portrayal of the part was excellent, while Reynolds caused lots of fun during the scene.

The "burglar" scene caused much amusement and was worked up for many laughs by Reynolds, Grady, Pyle and the Misses Mills and Wilson.

Eugene Morgan offered a corking good dancing and singing specialty, working in blackface. The act went over big.

The Paramount Four won favor in their specialty, which was nicely rendered.

The deck of a battleship scene, which closed the show, is a massive set and nice piece of work.

The Patriotic Review offered by Miss Mills went over big. It was well done.

The "Merry Rounders" is a good show, with lots of comedy, pretty girls and handsome dresses.

SID.

HOWARD LANGFORD

Closed two successful seasons with "KATINKA" under management of Arthur Hammerstein, Inc.

Has been engaged by Weber and Fields for

"BACK AGAIN"

NELLIE AND SARA KOUNS

MIRROR VOICED SOPRANOS

EACH A PERFECT REFLECTION OF THE OTHER

AT B. F. KEITH'S PALACE THEATRE

WEEKS OF MARCH 18th, MARCH 25th, APRIL 1st AND APRIL 8th

LIBERTY PARK DETROIT, MICHIGAN

A real amusement park covering FIFTY (50) ACRES with over one million people to draw from.

Free parking space for two thousand (2000) automobiles in the automobile city of the world.

Seventy thousand (70,000) autos in operation within ten (10) miles of the park in addition to double track street car service.

The first large and complete amusement park Detroit and vicinity has ever had.

We are now prepared to contract for Shoot the Chutes, Scenic Railway, Miniature Railway, Circle Swing, Whip the Whip, Carousel and Riding devices of all kinds.

Nothing too big. We have the room.

Concession space for sale for everything suitable for a first class amusement park.

Seventy thousand (70,000) autos average four (4) people to a car; two hundred eighty thousand (280,000) people to draw from who can reach the park by auto.

Fifteen (15) street car lines connecting with the main line to the park.

Address **LIBERTY PARK AMUSEMENT COMPANY, 62 McGraw Bldg., Detroit, Michigan**

Telephone Cadillac 2740

JUST OUT

McNALLY'S No. 3 BULLETIN

PRICE ONE DOLLAR PER COPY
CONTAINS THE FOLLOWING COMEDY MATERIAL
20 screaming monologues, 14 roaring acts for two males, 12 original acts for male and female, 32 sure-fire parodies, 2 roof-lifting trio acts, 2 rattling quartet acts, a new comedy sketch, a great tabled comedy and burlesque, 8 corking minstrel first parts, a great minstrel finale, hundreds of sidewalk conversations.
Remember the price of McNALLY'S BULLETIN No. 3 is only one dollar per copy; or will send you BULLETINS Nos. 2 and 3 for \$1.50, with money back guaranteed.

Wm. McNally, 81 East 125th St., New York

The Proof of the Pudding

AL RAYMO

W. J. RUGE

Scenic Artist

Desires position with first class stock company. Nine years' studio experience; five years in stock. 148 Prospect Street, Merchantville, N. J.

KATE MULLINI PRESENTS

6 ROYAL HUSSAR GIRLS

In a Melange of Music and Song

In Vaudeville

ROSALIE STEWART Presents

JOHN REGAY and LORRAINE SISTERS

In Their New Act. Dancing Versatile.

JAMES MOBLEY

PRESENTS

9 BLACKBERRIES

IN VAUDEVILLE

ADELE

MAZIE

WADE & MILLER

Singing and Dancing, introducing Irish, Buck, Soft Shoe Dancing, making six changes. N. V. A.

EDDIE

HELEN

Krafft & Myrtle

Comedy "A la Mode"

NOW ON U. B. O. TIME

A SURPRISE IN ONE

HARRY WEBER PRESENTS

BERNICE HOWARD & WHITE JACK

in "The Gadabouts"

BY HERBERT HALL WINSLOW

PLAYING U. B. O. TIME

GREEK EVANS has bought a new automobile.

Helene Davis is now heading the revue at Churchill's.

A. S. Stern, the producer, is in Cincinnati for a week.

Benny Burke, with his family, is sojourning at Atlantic City.

Zoe Barnett has replaced **Flora Zabelle** in the cast of "Toot Toot."

Percy Haswell is doing a vaudeville act at the cantonment theatres.

Alexander Sullivan is now press agent for "Oh, Look!" at the Vanderbilt.

Lee Mitchell is recovering from an attack of paralysis, at Palmetto, Fla.

Billy Sharp is in Atlantic City looking over the revues at the seaside resort.

Kingsbury Foster is making a trip through the West and Middle West.

Louise Meyers has succeeded **Louise Cox**, as **Grace Tyler**, in "Oh, Look!"

Ed Berry, head usher at the Rialto and Rivoli Theatres, has just been married.

Frank Frain, treasurer of the Amsterdam Theatre, has enlisted in the navy.

Eva Davenport, character actress, is ill in the St. Agnes Hospital, White Plains.

Dave Ferguson has been engaged for a leading comedy role in "Keep Smiling."

Coleman and Ray opened in a new act in Minneapolis on Pantages time last week.

M. Albert will be the dancing partner of **Miss Peret** in her act at the Palais Royal.

Lahey Brothers, comedy ring gymnasts, have signed with the **Guy Brothers'** Minstrels.

Miss Leitzel, in an exhibition on flying rings, has been added to the "Midnight Frolic."

Clarence Hyde has been appointed general representative of the **Henry Miller Theatre**.

Julie Ring will soon tour the Orpheum Circuit in a new playlet, entitled "Divorced."

May Kerns has been signed by **Roehm & Richards** for a **Strouse & Franklin** show next season.

Finkelstein and Ruben are now managing the **New Calhoun Theatre** at Minneapolis, Minn.

Walter Catlett has been engaged by **Selwyn and Company** for the cast of "Rock-a-Bye Baby."

George Commons, **Daniel Frohman's** chauffeur, has filed his questionnaire with Local Board No. 15.

Eugene McGregor and Elizabeth Jane will be under the management of **Roehm & Richards** next season.

Sam Baerwitz left Monday for a two weeks' business and pleasure trip to Chicago, his erstwhile home.

Ida Brooks Hunt is going into the cast of "Chu Chin Chow." She was formerly in "The Chocolate Soldier."

Margaret Romaine has been engaged by **Selwyn and Company** for the prima donna role in "Rock-a-Bye Baby."

A. C. Robinson, formerly road manager for **Henry Miller**, has been made business manager of the new **Henry Miller Theatre**.

ABOUT YOU! AND YOU!! AND YOU!!!

Frederic Santley, of the "Cohan Revue 1918," has applied for a commission in the Naval Reserve Flying Corps.

The **Kahler Children** is a new act that opened on the Pantages Circuit March 17 at Pantages' Seattle theatre.

Bluch Landolf, the New York Hippodrome clown, has been re-engaged for next season's production at that house.

Al Jolson, who is appearing in "Sinbad" at the Winter Garden, celebrated his thirty-second anniversary yesterday.

Lillian Ward doubled for **Elsie Ferguson** in the latter's new picture to be produced shortly by the Famous Players.

Michel and King, Frisco boys, doing imitations, have a new act at the Lincoln Theatre, Union Hill, N. J., this week.

Mrs. John Margerum (Claire Rochester) has returned to Memphis, after a trip to army camps in Alabama and Georgia.

Sam Morris, vaudeville author, has moved from room 303, Palace Theatre Building, to room 303 Putnam Building.

Kulolia's Hawaiians is a new act playing the Pantages Circuit. It opened at Pantages' San Francisco theatre March 17.

Harry Furst has been engaged by **John Cort** for the role of **Isidor Mosher**, in the road company of "Flo Flo," now on tour.

Fiske O'Hara, after a lay-off of two weeks, owing to a sore throat, has resumed his tour in "The Man from Wicklow."

Ruth Budd landed in San Francisco last week, homeward bound from Australia, where she had played the Orpheum Circuit.

Warren Burrows has been assigned to the 23rd Company, 6th Battalion 151st Depot Brigade, stationed at Camp Devens, Mass.

Babe La Tour sprained her ankle and was forced to leave the bill at **Proctor's One Hundred and Twenty-fifth street** last week.

M. Thor left yesterday for Pittsburgh and Canton, O., to look over his "Hello, Egypt" girl act, which is playing the West.

James Plunkett, vaudeville manager and agent, is at the Hotel Belmont, Lakewood, N. J., where he will rest for two weeks.

Edmund Gurney and Wallace Erskine have been engaged in the support of **Edith Wynne Mattison**, in "The Army With Banners."

Eddie Carr and Company have been booked over the Orpheum Circuit for the next twenty weeks, opening in St. Paul, April 14.

Ludvig Vroom, the legitimate producer, has gone into the motion picture field and organized a company to film families, fraternities, etc.

Joseph Kilgour, who created the part of **Jackson Ives** in "Ready Money," will play the same role in "Oh, Look!" at the Vanderbilt Theatre.

Harry Bissing, formerly **Klaw and Erlanger's** European representative, has started a play bureau named the **Nuplay Service Corporation**.

Jessie McKinney, who has been working in the South in vaudeville, volunteered as the first girl life-saver at **Chester Park**, Cincinnati, last week.

Inez Goynes, vaudeville actress, has brought suit against a property owner for \$10,000, alleging injuries sustained because of falling glass.

Lawrence Grant, with his sketch, "Efficiency," will appear at several patriotic mass meetings, at the request of the Liberty Loan Committee.

Roscoe C. Gaige, of the **Selwyn & Goldwyn** companies, and **Mortimer Shea** left last Wednesday for **White Sulphur Springs, Va.**, for a rest.

Sydney Claire, formerly of **Weston and Claire**, and **Morton and Claire**, is recuperating from a recent illness at **Riverside Inn**, **Saranac Lake, N. Y.**

Nicholas T. Alfano, vaudeville performer, has brought a suit for \$1,000 against a realty owner on account of damages resulting from a fall.

Howard Langford closed with **Arthur Hammerstein's** "Katinka" production and started rehearsing with **Weber and Fields' "Back Again"** last Monday.

Jack Roseleigh and Dorothy Schoonmaker are appearing in **Sidney Toler's "Playthings"** at **Keith's Hudson Theatre**, **Union Hill, N. J.**, this week.

M. Thor left last week for Pittsburgh and other western cities to look over seven girl acts which he is introducing to western and middle western cities.

Maude Lake is suing the **Newkirk Auto Company** for \$10,000, alleging injuries sustained when she slipped on the sidewalk in front of the company garage.

Halbert Brown, of the "Yes and No" company, impersonated **Ambassador Gerard** in the film version of the latter's book, "My Four Years in Germany."

Greek Evans has been signed for three weeks by **Samuel Rothapfel**, being this week at the **Rivoli**, next at the **Rialto** and the following one at the **Rivoli** again.

Fred R. Willard, manager of the **Lincoln Theatre**, at **Bridgeport**, was presented recently with a silver cup by the directors of the **Kenneth T. Marvin Corporation**.

Wm. Schroeder, who composed the music for "Some Little Girl," which opened this week at the **Olympic Theatre**, **Chicago**, has joined the **Naval Reserves**.

George Buskirk, day clerk at the **Terre Haute House**, **Terre Haute, Ind.**, will be with the **Hagenbeck-Wallace Circus** this season, in charge of the ticket department.

Nena Norris, formerly of **Bradley and Norris**, and **Jack Cook** are rehearsing a new act, the incidental lyrics and music of which are by **William Tracey and Jack Stern**.

Katherine Kaelred has been engaged by **William Moore Patch** for a leading role in "The Man Who Stayed at Home," which opens April 1 at the **Forty-eighth Street Theatre**.

Dorothy Richmond, of **Dorothy Richmond and company**, was forced to leave the bill at the **United States Theatre**, **Hoboken**, last Thursday, on account of sudden illness.

Joe Shea, the agent, last week won a suit brought against him by **Joe Hendon**, the automobile dealer, for repairs to his **Marmon** car, after it had once been tried and the jury had disagreed. The second trial, though, resulted in favor of **Shea**. **Hendon** wanted \$294 for repairing the car, but **Shea** only offered him \$60, which was finally accepted.

Rebecca Belaki, formerly with the **Clifford Robinson** offices, is now with **Edward Small**.

Sam Lawrence, of the **Harry Reiners** agency, has been called for examination for the **National Army** draft.

Marion M. Murray last week leased the dwelling at No. 3 **Van Nest Place**, upon which she will spend about \$4,000 on improvements. Her lease carries an option of purchase.

Lady Alice's Pets, just returned from **South America**, are now playing the **Fox Circuit**. The act opened at the **Audubon Theatre** Monday under the management of **Abe Feinberg**.

Arthur Franklyn, formerly pianist in the **Leah Nora** act, has taken **Henry I. Marshall's** place with the **Millette Sisters**, and opened with the act at **Keith's Jersey City** last Monday.

Louise Meyers, in private life **Mrs. Max Blumenthal**, is making her return to the stage, after an absence of two years, by replacing **Louise Cox** in "Oh Look!" at the **Vanderbilt Theatre**.

Broadhurst and Rice, the **Texas Steppers**, have been engaged to appear at the **Cozy Theatre**, at **Houston, Tex.**, with **Harry Feldman's** **Yankee Doodle Girls**, for an engagement of six weeks.

Major G. A. Gagg, general secretary-treasurer of the **Hagenbeck-Wallace Circus**, is in **Washington, D. C.**, in answer to a call from the **War Board**. He will return to **Terre Haute, Ind.**, next Monday.

Joseph Santley while playing in **Chicago** recently filled out his questionnaire and returned it to his **District Board**, who placed him in the **Third Class**. He is not the **Joseph Stanley** who failed to do so.

Charles Wilshin and Bert Reid have a novel singing act, "Now-a-Days," at the **Lincoln Theatre**, **Union Hill, N. J.** Others in the act are **Marion Whiting**, **Mabel Richards**, **Ethel Arselma** and **Adele Gordon**.

Abe Feinberg has placed several big acts with the **Sheedy Agency** for opening this week. They are the **Three Lyres**, **Marva Rehn and Bert Fitch**, "The Gladiators," and **Hugo Jansen's** "Fashions a la Carte."

Ethel Watts Mumford, whose farce comedy, "Sick-a-Bed," is playing the **Gaiety Theatre**, is at work on another comedy, which **Klaw and Erlanger** already have secured for production next season.

Carl Randall and Vivienne Segal, now playing in "Oh, Lady, Lady," at the **Princess Theatre**, have been engaged by **Elliott, Comstock & Gest** for leading roles in the new revue which opens **March 30** at the **Cocoanut Grove**.

Wm. Seymour, for many years stage director for the late **Charles Frohman**, is in the cast of "Love's Lightning," the new play by **Robert Edeson** and **Ada Patterson**, which is at the **Lexington Avenue Opera House** this week.

Betty Brown, through her attorney, **Harry Saks Hechheimer**, last week settled the action which she brought some time ago against the **Cadillac Motor Company** over a car which she claimed the company was holding unlawfully.

Al White, scheduled to appear in "Back Again," opened with "The Passing Show" at **Buffalo** last Monday night, replacing **Henry Bergmann**, who left the show to join his wife, **Gladys Clark**, in **New York**, where an interesting event is expected.

Edward F. Mackay, of the "Yes and No" company, and son of **F. F. Mackay**, the veteran actor, has been engaged to play the part of **Antonio** in "The Merchant of Venice" when it is produced at the **Criterion Theatre** with **Laurette Taylor**.

Catch me at the STAR, Brooklyn, this week, GAYETY, next week

MATT KOLB

PRINCIPAL COMEDIAN AND PRODUCER

"Darlings of Paris"

STARS OF BURLESQUE



14th ST. THEATRE
LEW LEDERER ECCENTRIC
COMEDIAN
Address ROEHM & RICHARDS Strand Theatre Building, New York

SIGNED FOR TWO MORE YEARS

GEO. NIBLO AND **SPENCER HELEN**

HAPPY TRAMP

With Girls from Happyland

HAPPY SOUBRETTE

Fourth Season with Hurtig & Seamon

DIRECTION—ROEHM AND RICHARDS

MAY **BERNHARDT** AND **MACK** WILLIE
With Chas. Robinson's Parisian Flirts Vaudeville This Summer

"OH, PLEASE"

LOUISE HARTMAN
PRIMA DONNA ROSE SYDELL'S LONDON BELLES

BILLY WANDAS
CHARACTERS Direction, ROEHM & RICHARDS

YOU KNOW ME

FRANCIS T. REYNOLDS
Straight as They Make 'Em. With Biff, Bing, Bang Co. Dir., Roehm & Richards.

BEN HOWARD
The Singing, Dancing, Standing, Falling, Slipping, Sliding, Bumping Comedian with
BIFF, BING, BANG

WILLIAM DAVIS
A Straight Man with Every Qualification—Jolly Girls Co.



FRED C. HACKETT
Featured Comedian—Lady Buccaneers
SECOND SEASON

JIM McCAULEY
CHARACTERS BARNEY GERARD'S FOLLIES OF THE DAY

JACK CALLAHAN
Eccentric Characters. With "Grown Up Babies." Doing Well.

BILLIE DAVIES

PRIMA DONNA

INNOCENT MAIDS

AL MARTIN AND **LEE LOTTIE**
FEATURED COMEDIAN INGENUE
MAURICE JACOBS' JOLLY GIRLS—1917-18-19-20

WATCH HIM GROW

BUD WALKER

Singing, Dancing and Whistling Juvenile Just Arrived with Ben Welch Show
DIRECTION—ROEHM AND RICHARDS

JIM BARTON | **TILLIE BARTON**
FEATURED COMEDIAN INGENUE
20th Century Maids Seasons 1917-18-19

CAROLINE WARNER
SOUBRETTE MAURICE WAINSTOCK'S MILITARY MAIDS

LEE HICKMAN—RUBY GREY
TRAMP COMIC 100% SOUBRETTE
At Liberty Next Season Address "Girls from Happyland" Co.

GRACE **PALMER** and **WEST** LILLIAN
PRIMA DONNA INGENUE
GROWN UP BABIES

BOOMER and **DOYLE**
The Harmony Fashion Plates With Chas. Taylor's Darlings of Paris

GRACE HARVARD
PRIMA DONNA Signed with Jas. E. Cooper 1918-19-20-21. "BIFF-BING-BANG"

FRANK E. HANSCOM
JUVENILE AND CHARACTERS LADY BUCCANEERS

HARRY LOUISE
MEYERS and **WRIGHT**
Straight The Soubrette Without a Wiggle
WITH GROWN UP BABIES

PROMOTED

HAZELLE LORRAINE
EFFERVESCING INGENUE With Harry Hastings' Big Show—With Dan Coleman

DIXIE DIXON
SOUBRETTE B. F. KAHN'S UNION SQUARE STOCK

HARRY STEPPE HEADS STOCK AT 14TH STREET

The entire change of bill at the Fourteenth Street Theatre has brought together a meritorious cast, which presented good burlesque last week in two sections, entitled "Sidewalks of New York" and "Midnight Cabaret in Apple Sauce Inn."

The material used by Steppe leaned at times in the "stag" direction, especially in one of his parodies. Otherwise the business and bits were clean and enjoyable. He is funny as the Hebrew, both on the stage and while in one of the boxes during the appearance of the Russian Hypnotist.

BURLESQUE NEWS

(Continued from page 21)

TACKMAN REPLACES KRIES

Art. L. Tackman has replaced Frank Kries, as straight man with "The Mile-a-Minute Girls" at Detroit, this week. Tackman has been with the "Robinson Crusoe" Company playing K. & E. Time.

BURLESQUERS LOSE DAUGHTER

Earle Sheahan and wife, Flossie Bauer, of the Mollie Williams Show, mourn the loss of their youngest daughter, Jeanne Carollyn, who died March 17 from bronchial pneumonia.

ROSCOE AND AILS SIGNED

Roscoe Ails and Doc Dell, of the "Majestics," have been signed by Fred Irwin for another year to be featured with that show next season. Ails and Dell will play a few weeks in vaudeville at the close of the burlesque season.

WATSON SIGNS LUCILLE AMES

Lucille Ames joined Watson's "Orionals" in Scranton as soubrette last week, and will remain with the company for the balance of the season.

LOU LESSER IMPROVING

Lou Lesser, who went blind recently, has regained the sight of one eye under treatment at Johns Hopkins Hospital, Baltimore.

DOC DORMAN CLOSES

Doc Dorman, who has been doing a rube character with "The Merry Rounders" all season, closed with the show last Saturday at Waldron's Casino in Boston. He has returned to his home in Atlanta, it is said.

Food for the Curious

AL RAYMO

DAVE MARION "AMERICA'S BEST"

WANTED CHORUS MEN AND WOMEN

Address all communications to BOB TRAVERS, Mgr., Dave Marion's Show, En Route

will present Next Season the most pretentious Musical Review Burlesque has ever offered, entitled

HAVE YOU SEEN S. H. DUDLEY?

THE OLEVER COLORED COMEDIAN AND HIS MULE
A Big Laugh With Dave Marion



LOU POWERS

PRINCIPAL COMEDIAN—MILITARY MAIDS
INVITING OFFERS FOR NEXT SEASON
Direction, Roehm & Richards

WANTED! WANTED!

Columbia Wheel Comedians, Prima Donnas, Soubrettes and Ingenues for high class Summer Stock to open May 13. Good inducement to right people. Eight weeks' engagement. Also good looking mediums and show girls. Write quick to MAURICE WAINSTOCK, care Elks' Club, West 43d St., New York City.

STARS OF BURLESQUE

HARRY FISHER

and His Cycling Models. Can use Man Cyclist. Booked solid, with HELLO GIRLS. Next Week, Century Theatre, Kansas City, Mo.

MERMAIDA AND HER DIVING BEAUTIES

WITH LADY BUCCANEERS OPEN FOR OFFERS FOR NEXT SEASON

ADA LUM

Featured with Charming Widows
VOTED THE MOST POPULAR WOMAN IN SHOW BUSINESS

BERNIE CLARK

Singing, Dancing, Juvenile and Characters With National Winter Garden

BELLE COSTELLO

INGENUE BEN KAHN'S FOLLIES COMPANY

SAMMIE JACOBS

The Singing Jew Komic. With "The Darlings of Paris"

BOBBY NUGENT

CO-FEATURED—MILITARY MAIDS DIRECTION—ROEHM AND RICHARDS

FAY SHIRLEY

PRIMA DONNA—GIRLS OF THE FOLLIES
OPEN FOR SEASON DIRECTION—ROEHM AND RICHARDS

KITTY WARREN

Dancing Soubrette This Season with Follies Stock Company, Baltimore
OPEN FOR NEXT SEASON

LILLIAN LIPPMAN

Prima Donna—Leads 40 Thieves Company Garden, Buffalo, N. Y., This Week

PEARL LAWLER

PRIMA DONNA BROADWAY BELLES

MAE KEARNS

INGENUE—PRIMA DONNA FORTY THIEVES

MADDEN

"THE MAD JUGGLER" One of Jean Bedini's 40 Thieves

CHUBBY DRISDALE

SOUBRETTE BEST SHOW IN TOWN

HOLMES & WELLS

WILL PRESENT THEIR NEW ACT

"AN OLD FASHIONED BRIDE"

AT B. F. KEITH'S ROYAL THEATRE, NEXT WEEK, APRIL 1ST

DIRECTION—MORRIS AND FEIL

WANTED

Comedians, Soubrettes, all people with stock or repertoire experience. Send photos, press notices and programs, which will be returned if not accepted. State absolute lowest salary in first letter.

FRED J. ARDATH - - - **1002 Palace Theatre Building, New York City**

B. F. Keith's Circuit of Theatres

A. PAUL KEITH, President

E. P. ALBEE, Vice-Pres. & Gen. Mgr.

UNITED BOOKING OFFICES

YOU CAN BOOK DIRECT BY
ADDRESSING S. K. HODGDON
Booking Manager of the UNITED

OFFICES

B. F. Keith's Palace Theatre Building
NEW YORK CITY

WILLIAM FOX CIRCUIT OF THEATRES**WILLIAM FOX, President**

Executive Offices, 130 West 46th St., New York

JACK W. LOEB
General Booking Manager

EDGAR ALLEN
Manager

Personal Interviews with artists from 12 to 6, or by appointment.

BURT EARLE

and TWO BEAUTIFUL GIRLS. Violin, Piano and Banjo. Comedy Musical Melange. Address Clipper.

SOMETHING THEY ALL LIKE

ARTHUR STONE & BOYLE JACK

INTRODUCING

World's Famous Blind Pianist and Irish Lyric Tenor

DIRECTION—MAX LANDAW

THE ONLY ORIGINAL

BURLINGTON FOUR
In "HOKEMVILLE"

NICHOLSON, SCHILLING, WESTERMAN and DONNELLY
PERSONAL DIRECTION—JACK LEWIS—ARTHUR KLEIN

Bessie and William

FLORENZA

THE RAMSDELLS & CURTIS

Dancers Somewhat Different

Direction—JAMES PLUNKETT

LEWIS

ALLEN

NILSEN & MATHES
In "THE MYSTERIOUS WILL"

By HAROLD SELMAN
NOW PLAYING FOX TIME

FAIRFAX & STAFFORD

High Class and Comedy Singing, Dancing, Talking and
Pianologue. Music from Grand Opera to Ragtime

Direction, LEE P. MUCKENFUSS

IN VAUDEVILLE

JAMES B.

MARIE

DONOVAN AND LEE

THE KING OF IRELAND

THE DANCING BUTTERFLY

in their Comedy "Doing Well, Thank You,"

Opening for a tour of 15 weeks at Pantages Theatre, Minneapolis, March 24, as the feature attraction.

HELEN

YALE

OLA

HUDSON, SMITH & HUDSON

Three Classy, Clever Girls

Direction—Mr. Stricker

WILL

SPEEDY

BROWN & SMITH

Polite Colored Comedians

In their Comedy Creation—"TWO MEN WANTED"

DUNCAN

MYRTLE

HALL & GUILDA

In Series of Novelty Dances. In Vaudeville

VAUDEVILLE BILLS

For Next Week

U. B. O. NEW YORK CITY.

Palace—Bessie McCoy & Co.—Koun Sisters—Herman Timberg & Co.—J. & B. Thornton. (Five to fill.)
Riverside—Lloyd & Wells—Gladys Hanson—Dorothy Brenner—DeLeon & Davies—Rooney & Bent—"Bandbox Revue."
Royal—Theo. Kosloff & Co.—"Childhood Days"—Holmes & Wells—Eddie Dowling—Britt Wood—Morse & Frye—Mack & Walker.
Colonial—Parish & Peru—Oliver & Olp—James Watts & Co.—On the High Seas—Chauncey Olcott—Bert & Harry Gordon—"Circus Day in Toyland"—Hooper & Marberry—Genaro & Gold.
Alhambra—Fonello Sisters—Chas. Irwin—Sophie Tucker—Frank Westphal—White & Haig.

BROOKLYN.

Bushwick—"Married via Wireless"—Hallien & Hunter—"Dream Fancies"—Chief Capaulcan—Mollie King—Fisher Hawley & Co.—Courtney Sisters—Bennett Sisters—Franklyn Ardell & Co.
Orpheum—Gallier Sisters—Van & Schenck—Mullen & Cogan—Mrs. Gene Hughes—"Submarine P 7"—Richards & Kyle—Brice & Barr Twins—Bert Levy—The Creightons.

BOSTON, MASS.

Keith's—The Goulds—Imhoff, Conn & Coreene—Mystic Hanson Trio—Joyce, West & Moran—Grace LaRue—Gulran & Newell—Pink's Mules—Gardner & Hart.

BALTIMORE, MD.

Maryland—Blanche Ring—Stagpole & Stire—Thos. Swift & Co.—Aesthetic Dancers—Marie Nordstrom.

BUFFALO, N. Y.

Keith's—Ferry—Francis & Ross—Edwards' Song Revue—Fern & Davis—Watson Sisters—Hugh Herbert & Co.

CINCINNATI, OHIO.

Keith's—Helen Trix & Co.—Al & Fannie Steadman—Cycl & Vadle—Burns & Frabito—Wilfred Clark & Co.—Frank Shields.

COLUMBUS, OHIO.

Keith's—Hallien & Fuller—Lyons & Yosco—Medlin, Watts & Towns—Catherine Powell & Co.—Burt Melrose—"Bonfires of Old Empire"—Pierlert & Schofield.

CLEVELAND, OHIO.

Keith's—Mason, Keller & Co.—Walter Brower—Tricie Friganna Co.—Raymond & O'Connor—Frank Dobson & Co.—Cameron Sisters—Belle & Eva.

DETROIT, MICH.

Miles—Florence Roberts & Co.—Gould & Lewis—Francis Kennedy—Fritz & Lucy Bruch—Bowers, Walters & Co.—Miller & Lyles—"Somewhere in France"—Milt Collins.

DAYTON, OHIO.

Keith's—"Night Boat"—Belle Baker—Alex. O'Neill & Sexton—Arnold & Florens—Kajiyama.

GRAND RAPIDS, MICH.

Keith's—Misses Campbell—Ed Morton—Brendell & Burt—Bostock's Riding School—McKay & Ardine.

HAMILTON, CAN.

Keith's—Helen Gleason & Co.—Three Chums—Adair & Adelphi—Fred LaRue & Co.

INDIANAPOLIS, IND.

Keith's—Dickinson & Deagon—Moore & Whitehead—Wm. J. Kelly—Mrs. Thos. Whiffen—Robert de Mont Trio.

LOUISVILLE, KY.

Keith's—Six American Dancers—Lambert & Ball—The McIntyres—Ashley & Allman.

MONTREAL, CAN.

Keith's—Mr. & Mrs. Jimmie Barry—Berniviel Bros.—"Ideal"—Gordon & Rice—Wright & Dietrich—Swor & Avey.

PHILADELPHIA, PA.

Keith's—Moon & Morris—Ray Samuels—Prosper & Maret—Lee Kohlmar & Co.—Ellmore & Williams—Hobart Bosworth & Co.—Three Kanes—Jno. McGowan & Co.—Pistel & Cushing.

PITTSBURGH, PA.

Keith's—Mankichi Troupe—Marguerite Farrell.

PROVIDENCE, R. I.

Keith's—"Rubeville"—Hamilton & Barnes—Coakley & Dunlevy—Little Billy.

ROCHESTER, N. Y.

Keith's—Rath Bros.—Holmes & Buchanan—Margaret Young—McIntyre & Heath—Clark & Hamilton—J. & C. Williams—Patricia & Myers.

TORONTO, CAN.

Keith's—Bert Fitzgibbons—Elizabeth Brice & Co.—Nina Payne—Young & April—Farrell, Taylor & Co.—Eddie Borden—Flannigan & Edwards—Gilletti's Monkeys.

TOLEDO, OHIO.

Keith's—March's Lions—Ed Reynard—Abbott & White—Darras Bros.—Whipple, Huston & Co.—Lightners & Alexander.

WASHINGTON, D. C.

Keith's—Valletti's Leopards—Santos & Hayes—Moran & Mack—"Weaker One"—Rita Nario Orchestra—Lillian Shaw—Alice Els & Co.

YOUNGSTOWN, OHIO.

Keith's—Will J. Ward & Girls—Tennessee Ten—Edward Marshall—Cecil Cunningham—Adelaide & Hughes—Beaumont & Arnold.

ORPHEUM CIRCUIT CHICAGO, ILL.

Majestic—Jos. Howard's Revue—Nonette—Harry Greene & Co.—Rockwell & Wood—Diamond & Brennan—Mack & Earl—Queenie Dunedin—Frank Crumit—Three Jahns.
Palace—Eddie Foy & Family—"For Pity's Sake"—Levolos—Bert Swor—Cummings & Mitchell—Kanasawa Japs—Holt & Rosedale—Cartmell & Harris.

CALGARY, CAN.

Orpheum—Four Mortons—Constance Crawley & Co.—Fahl & Gillen—Grace De Mar—Margaret Edwards—Dingle & Ward—Beeman & Anderson.

DENVER, COLO.

Orpheum—Hyams & McIntyre—Kerr & Weston—Elda Morris—Harry Beresford & Co.—Cycling Brunettes—Santi & Co.—Harry Gilfoil.

DES MOINES, IOWA.

Orpheum—Sallie Fisher & Co.—Julie Ring & Co.—Valnova's Gypsies—Valda & Brazilian Nuts—Arnold & Taylor—"Five of Clubs"—Ruth Royce.

DULUTH, MINN.

Orpheum—Ruth St. Denis—Hudler Stein & Phillips—Harry Von Fossen—Anna Chandler—Taylor Trio—Aerial Mitchells—Tina Lerner.

KANSAS CITY, MO.

Orpheum—Lucille Cavanagh & Co.—Bernie & Baker—King & Harvey—Ruth Budd—Doc O'Neill—Selma Braas—Alan Brooks & Co.

LOS ANGELES, CAL.

Orpheum—Gertrude Hoffman—Kelly & Galvin—J. C. Nugent & Co.—Leo Beers—Regal & Bender—Cecil Lean & Cleo Mayfield—The Sharrocks.

LINCOLN, NEB.

Orpheum—Altruism—Scarploff & Varvara—Ziegler Twins & Band—Stan Stanley—Bernard & Janis—Emma Carus & Comer—Reynolds & White.

MINNEAPOLIS, MINN.

Orpheum—"The Naughty Princess"—Drew & Wallace—Dooley & Nelson—Robins—Bo Yarr Troupe—Claude M. Roode & Co.—Herbert Clifton & Co.

MEMPHIS, TENN.

Orpheum—Fanchon & Marco—Montgomery & Perry—Harriett Rempel & Co.—Kimberley & Arnold—Lewis & White—Herman & Shirley.

MILWAUKEE, WIS.

Orpheum—Valeska Suratt & Co.—Wellington Cross—Columbia & Victor—Lydia Barry—Rice & Werner—Lohse & Sterling—Edwin George—Tyler & St. Claire.

NEW ORLEANS, LA.

Orpheum—Conroy & Lemaire—Lew Dockstader—Toots Paka & Co.—Betty Bond—Herbert Dogs—Mme. Bernhardt.

OMAHA, NEB.

Orpheum—Four Marx Bros.—Comford & King—Boothby & Everdeen—Rajah & Co.—Apdale's Animals—John Clark & Co.—Sheehan & Regay.

OAKLAND, CAL.

Orpheum—"Corner Store"—Nellie Nichols—Will Oakland & Co.—Reed & Wright Girls—Kitamura Trio—Allan Shaw.

PORTLAND, ORE.

Orpheum—George Damerall & Co.—Wheeler & Moran—Cooper & Robinson—Haruko Onuki—La Zimy Worth & Co.—Oaks & Delour—"In the Zone."

ST. PAUL, MINN.

Orpheum—Fritz Scheff—Bailey & Cowan—Cole, Russell & Davis—Three Darling Sisters—Ziska & King—Avon Comedy Four.

SACRAMENTO, STOCKTON AND FRESNO, CAL.

Orpheum—"Vanity Fair"—Basil & Allen—Sarah Padden & Co.—Three Weber Girls—Prina & Cole—Val & Ernie Stanton—Foster Ball & Co.

SAN FRANCISCO, CAL.

Orpheum—Blossom Seeley & Co.—"In the Dark"—Vardon & Perry—Franklin & Co.—Lucille & Cockle—Kalmar & Brown—Capt. Anson & Daughter—Marion Harris—"Colour Gems."

SALT LAKE CITY, UTAH.

Orpheum—Cressy & Danne—Morton & Glass—McDonald & Rowland—Hanson & Clifton—Alfred La Tell & Co.—Harry & Etta Conley—Stuart Barnes.

SEATTLE, WASH.

Orpheum—Leona La Mar—Count Pereene & Oliver—Brodean & Silvermoon—Dugan & Raymond—Loney Haskell—"Exemption"—Tasma Trio.

SPOKANE, WASH.

Orpheum—Elizabeth Murray—Billy Reeves & Co.—Four Haley Sisters—Bronson & Baldwin—Helen Savage & Co.—Gwen Lewis—Jack Clifford & Co.

ST. LOUIS, MO.

Orpheum—Lady Duff Gordon—Whiting & Burt—Bob Matthews & Co.—Mme. Chilson Ohrman—Jas. H. Cullen—The Le Grohs.

VANCOUVER, CAN.

Orpheum—Greater Morgan Dancer—McCart & Branford—Yates & Reed—Burley & Burley—Natalie Sisters—Harry De Coe—Tarsan.

WINNIPEG, CAN.

Orpheum—Edwin Arden & Co.—Laura Hoffman & Co.—Toney & Norman—Harry Girard & Co.—Andy Rice—Verci & Verci—De Wolf Girls.

LOEW CIRCUIT NEW YORK CITY.

American (First Half)—O'Neill Sisters—Horton & LaTruska—Columbia City Four—Nat Nasarro & Co.—Jere Sanford—Dolen & Lenhart—Adams & Guhl. (Last Half)—Mabel Best—McCormack & Irving—Nat Nasarro & Co.—McKimos & Lacosta—Lillian Mortimer & Co.—Wm. Dick.

Boulevard (First Half)—Frank & Ray Warner—Weston & Flint—Great Howard—Foley & O'Neill—Nettle Carroll Troupe. (Last Half)—Felix & Fisher—Flora Starr—Hall & O'Brien—Hoey & Lee—Gray & Old Rose.

Avenue B (First Half)—Daisy Leon—Gleasons & O'Houllahan—Bell & Caron. (Last Half)—Maud Durand & Co.—Durkin Girls.

Greeley Square (First Half)—Felix & Fisher—Gus Erdman—Lee & Cranston—"Well, Well, Well"—Hoey & Lee—Three Steppers. (Last Half)—Claude Rant—Kimmey & Fongle—Walton & Gilmora—Elliott & Morell—Jere Sanford—Josie Flynn's Minstrels.

Lincoln Square (First Half)—Parise Duo—Chas. Gibbs—Walton & Gilmora—Hall & O'Brien—Raymond & Caverly—Jerome & Carson. (Last Half)—Burns & Jose—Minetta Duo—Burnham & Allen—Raymond & Caverly.

Delaney Street (First Half)—Claude Rant—

Brandon & Taylor—Mabel Best—Kitty Francis & Co.—Grey & Old Rose. (Last Half)—Parise Duo—Frank & Ray Warner—Chas. Gibbs—Weston & Flint—Dolan & Lenhart—Foley & O'Neill.

National (First Half)—Kalma & Co.—Flora Starr—Brown & Barrows—"Our Boys"—Harris & Manion. (Last Half)—Lamont & Wright—Holkes & LaVere—Tommy Ray—Kitty Francis & Co.

Orpheum (First Half)—Greenley & Williams—Lipton's Monkeys—Tommy Ray—Allen & Sykes—Dairy Maids. (Last Half)—Jerome & Carson—Brown & Barrows—Columbia City Four—Morgan & Frey—Adams & Guhl—"Les Aristocrats."

Victoria (First Half)—Kelo Bros.—Lamont & Wright—Lisano & Bingham—Francis Morey & Co.—Langdon & Co.—"Les Aristocrats." (Last Half)—Kalma & Co.—Lee & Cranston—Great Howard—Midnight Rollickers.

BROOKLYN.

Bijou (First Half)—Minetta Duo—Burnham & Allen—Lillian Mortimer & Co.—Clark & McCullough—Welch, Mealy & Montrose. (Last Half)—Orban & Dixie—Faban Girls—"Our Boys"—Harris & Manion—Lipton's Monkeys.

DeKaib (First Half)—Florens Duo—Faban Girls—Morgan & Grey—Dunbar & Turner—Josie Flynn's Minstrels. (Last Half)—Arthur Turelli—Hal Langdon Trio—Harry Brooks & Co.—Allman & Sykes—Dairy Maids.

Warwick (First Half)—Sampsel & Leonhard—Jones & Sylvester. (Last Half)—Zelaya—Bell Boy Trio.

Fulton (First Half)—Burns & Jose—McKimos & LaCosta—McCormack & Irving—Harry Brooks & Co.—O'Connor & Dixon. (Last Half)—Florens Duo—Willie Smith—Francis Morey & Co.—Dunbar & Turner—Welch, Mealy & Montrose.

Palace (First Half)—Zelaya—Bell Boy Trio—McKay's Scotch Revue. (Last Half)—Daisy Leon—Sampsel & Leonhard—O'Connor & Dixon—De Lasso Troupe.

BOSTON, MASS.

Orpheum (First Half)—McConnell & Austin—Rose Berry—Geo Burbin & Co.—Parsons & Irwin. (Last Half)—Frank & Milt Britton—Clinton & Rooney—"Officer 444"—Four Renee Girls—American Comedy Four.

St. James (First Half)—Dancing Kennedys—Bussell & Parker—Marchant Prince—Murray Bennett—Dias Monkeys. (Last Half)—Jim & Anna Francis—Saxon & Farrell—Frances Rice—McCloud & Carp—"Oh You Devil."

BALTIMORE, MD.

Hippodrome—Grace Edmonds—"Women"—Weiser & Reiser—Bernard—Sherman, Van & Hyman.

FALL RIVER, MASS.

Bijou (First Half)—Frank & Milt Britton—Clinton & Rooney—"Officer 444"—American Comedy Four—Four Renee Girls. (Last Half)—McConnell & Austin—Rose Berry—Parsons & Irwin—"Bon Voyage."

HAMILTON, CAN.

Loew's—The Norvellos—Amoros & Jeanette—Castellino & Zardi—Walter Percival & Co.—Al Fields & Co.—Fred V. Bowers & Co.

MONTREAL, CAN.

Loew's—Seabury & Price—Holden & Herron—Burkhardt & Gross—Ryan & Richfield—Demarest & Doll.

NEWARK, N. J.

Majestic (First Half)—Arthur Turelli—Kinney & Pongli—Holmes & LaVere—Davis & Stafford—DeLasso Troupe. (Last Half)—Greenley & Williams—Gus Erdman—Well, Well, Well—Piano & Bingham.

PROVIDENCE, R. I.

Emery (First Half)—Jim & Anna Francis—Saxon & Farrell—Frances Rice—McCloud & Carp—"Oh You Devil." (Last Half)—Dancing Kennedys—Bussell & Parker—Merchant Prince—Murray Bennett—Dias Monkeys.

TORONTO, CAN.

Yonge Street—Bennington & Scott—Lony Nease—Shannon & Annis—Conroy & O'Donnell—Misses Parker—Betts & Chidlow—"No Questions Asked."

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—"Heir for a Night"—La France & Kennedy—Four Meykows—Orren & Drew—Chandler & DeRose Sisters.

CALGARY, CAN.

Pantages—Aerial Parts—Al Noda—Moore & Rose—Quigley & Fitzgerald—"Piritation"—Great Leon.

DENVER, COLO.

Pantages—Cortes Trio—Rosalind—Jarvis & Harrison—The Langdons—Dixie Harris & Variety Four—Tony & Geo. Florens.

EDMONTON, CAN.

Pantages—"Peacock Alley"—Dianna Bonnar—Ford & Goodrich—Gaston Palmer—McConnell & Simpson.

GREAT FALLS, MONT.

Pantages—Fanton's Athletes—Miller, Packer & Harman—Six Musical Noses—Wright & Davis—Mersereau & Co.—Gordon & Gordon.

KANSAS CITY, MO.

Pantages—Harry Rose—Wilson's Lions—Burke, Tuohy & Co.—Lewis & Lake—Grindell & Eather—Erna Antonio Trio.

LOS ANGELES, CAL.

Pantages—Eileen Fleury—Lawrence Johnson & Co.—Billy King & Co.—Hilton & Lazar—Countess Verona—Steiner Trio—Kulola's Hawaiians.

MINNEAPOLIS, MINN.

Pantages—"Dancing Girl of Delhi"—Pearson & Goldie—Alex. Gayden & Co.—Pat Barrett—Rose & Ellis.

OAKLAND, CAL.

Pantages—Steiner Trio—Countess Verona—Hilton & Lazar—Billy King & Co.—Lawrence Johnson & Co.—Kulola's Hawaiians—Eileen Fleury.

OGDEN, UTAH.

Pantages (Three Days)—Ti Ling Sing—Lottie Mayer & Co.—Brooks & Powers—"Lots & Lots"—Beatrice McKenzie—Johnny Singer & Dolls.

PORTLAND, ORE.

Pantages—Sinclair & Tyler—Five Metsettis—Bob Albright—Kinkaid Kitties—June Mills & Co.—Zara Carmen Trio.

SEATTLE, WASH.

Pantages—"Wedding Shells"—Lew Wilson—The Nation's Peril—Fisher & Gilmora—Degnon & Clifton.

SPOKANE, WASH.

Pantages—Belclair Bros.—Mary Norman—Jos. Byron Totten & Co.—Elizabeth Cutty—Madison & Winchester—Gangler's Dogs.

SAN FRANCISCO, CAL.

Pantages—Roscoe's Minstrels—Hope Vernon—Goldie & Ayres—Fat Thompson & Co.—Lee Hop & Co.—Harvey Trio.

SALT LAKE CITY, UTAH.

Pantages—Bobby Henshaw—Bachelor Dinner—Wilkins & Wilkins—Freecotts—The Kuehns—Minetti & Sidell.

SAN DIEGO, CAL.

Pantages—Goldie & Ayres—Nancy Fair—Gruber's Animals—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

TACOMA, WASH.

Pantages—Yucatan—Chung Hua Four—Martha Russell & Andy Byrne—Mack & Velmar—Streight Bros.—Georgia Chartes.

VICTORIA, CAN.

Pantages—Singer's Midgets—Mary Dorr—Gillroy, Haynes & Montgomery—Hager & Goodwin—Uyeno Japs—"Fall of Rheims"—Adinova Trio.

VANCOUVER, CAN.

Pantages—Glen Echo—Cabaret De Luxe—Frank Morrell—Crew Pates & Co.—Early & Laight—Three Musical Maids.

WINNIPEG, CAN.

Pantages—Gaston & Palmer—Ford & Goodrich—McConnell & Simpson—Dianna Bonnar—"Peacock Alley."

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—International Four—Six Virginia Steppers. (Last Half)—Curry & Graham—Three Kelos.

Poli (First Half)—Ray & Pagana—Jane Connelley & Co.—University Four—Boganny Troupe. (Last Half)—McLoughlin & Evans—Harold Selman & Co.—Herschel Hendler—La Belle Titcom's Revue.

HARTFORD, CONN.

Palace (First Half)—Three Kelos—Harold Selman & Co.—Herschel Hendler. (Last Half)—Nippon Duo—"College Girls' Frolic"—Williams & Jordan.

Poli (First Half)—Sophie & Harvey Everett—Rutan's Song Birds—Weber & Elliott. (Last Half)—Brenan & Murley—University Four—Valdares.

NEW HAVEN, CONN.

SEND FOR OUR CATALOGUE OF CIRCUS, CARNIVAL, WILD WEST PAPER

Complete lines of Paper for advertising your Shows. We can furnish all your Advertising Matter in one shipment.
Write for Samples and Prices

ST. LOUIS OFFICE
7th & ELM STS.



ST. LOUIS OFFICE
7th & ELM STS.

JACK X. LEWIS WANTS Heavy Man, and General Business Man

Address until Thursday, March 28, Gerard Hotel, New York. After that wire Strand Theatre, Raleigh, North Carolina.

Wanted—Ingenuer

Preference to one who does specialty or plays piano. AURALIA CLARK, wire. Can use Piano Player who doubles stage. Address KLARK-URBAN CO., Waterville, Maine.

JACK BALL STOCK CO. WANTS LIGHT COMEDIAN AT ONCE

Two plays a week, Wednesday and Saturday matinee. Prefer one with singing voice. Must be young, good dresser, capable doing rube kid parts, forty-third week. Salary sure. Join on wire. JACK BALL, Soisson Theatre, Connellsville, Pa.

SPECIAL NOTICE—CHORUS GIRLS Musical Comedy and Burlesque People

You will never want for an engagement, if you cut this ad out and paste it in your date book. I always have immediate openings with standard shows, Musical Comedy, Burlesque (Both Wheels) and Tabs. Phone me; it saves time and is cheaper. Need six singing and dancing girls (mediums) immediately for established girl act. Also people for tabs and burlesque. JOHN T. McCASLIN, 123 E. Baltimore St., Baltimore, Md. Phone (day) St. Paul 3224; (night) Wolfe 267.

WANTED—PEOPLE IN ALL LINES SHERMAN-SMITH STOCK CO.

Join at once. Photos and full particulars. Address HARRY B. SHERMAN, Manager, Fort Dodge, Iowa.

WANTED

JUVENILE LEADING MAN JUVENILE WOMAN

WRITE OR WIRE QUICK

EMMA BUNTING COMPANY EL PASO, TEXAS

WANTED

For "Somewhere in France" "A DRAMATIC PRODUCTION," not a vaudeville act. People in all lines, Soubrette, Juvenile and Heavy woman, also man for heavies, second heavy and two character men. Must be Al. Answer by letter only, stating full particulars and lowest summer salary. Managers in New England States wanting a money getter send terms and open time. Address BOB FLETCHER, Mgr., 125 Hobart Street, Ridgefield Park, N. J.

WANTED FOR MUSICAL COMEDY STOCK

Permanent at Indianapolis and Louisville, also for 10 travelling Tabloid Shows, 100 Chorus Girls, Producers, Scenic Artist and Musical Comedy people in all lines. Long engagement. Write quick, state all first letter. Send photo. Address WOODHALL AMUSEMENT CO., 608 Occidental Bldg., Indianapolis, Ind.

ALAMAC THEATRICAL HOTEL

Formerly the New Regent
JOS. T. WEISMAN, Proprietor

Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.

Theatrical Hostelry, Cafe and Cabaret

Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

READ THE CLIPPER LETTER LIST

BARNUM AND BAILEY'S

Barnum and Bailey's "greatest show on earth" opened a four weeks' engagement in Madison Square Garden Monday, with matinee and evening performances. With something going on all the time on two stages and in three rings, it would take a person with five pairs of eyes to see everything and then he would have to have an extra pair not to miss the antics of a score or more of clowns.

The big show opened with a Chinese pageant, "Aladdin and His Wonderful Lamp," a spectacle that would require every adjective and superlative in the dictionary to adequately describe. It recalls the glory of Greece and the splendor of Rome.

Aladdin, who rose from the poverty of a peasant boy to a throne, winning for himself the beautiful Princess Badroulboudour, daughter of a powerful Sultan, enters leading a procession of lords and ladies of the court of China and followed by a multitude of courtiers, citizens and slaves. Elephants, Arabian steeds and camels are the mounts for the gorgeously costumed cavalcade.

The pageant over, General Equestrian and Stage Director Fred Bradna blows a shrill blast on his whistle, and a procession of nature's freaks begins. Passing before review, in single file, come the smallest man and the tallest woman, the fattest man, a three-legged man, an Albino, a woman sword-swallower, a tattooed woman, a head-hunter, Gyp, the "missing link" and others.

Three herds of elephants, numbering thirteen in all, are then put through their paces in the three rings by James Clark, Harry Mooney and William Baker.

Two troupes of Chinese aerial artists, contortionists and jugglers, the Totos, bicycle and unicycle performers, and seven pretty girls who disrobe down to their thighs and do various aerial stunts while suspended by their teeth in midair, occupy the entire arena at one time. Difficult and daring feats of riding and somersaulting on the bare backs of running horses are then done by Fred Derrick, Orrin Davenport and George Hannaford.

Pallenberg's roller-skating, tight-rope walking and bicycle riding bears and Camay's acrobatic bruins next hold forth on the stages, while Mme. Bradna entertains with her two horses and several dogs. The finale of this act, a patriotic bit, scored heavily.

A fast comedy acrobatic act by Mertens and Arena, H. Rittely in daring feats on a half dozen tables, piled on one another, the Nelson Trio, comedy acrobats, Bert Lamson and the Four Comrades, featuring J. Heddard, in comic acrobatics, next held attention.

The stunts in midair, while suspended from swinging trapezes, of the Siegrist-Silbon Troupe and the Neopoltans, aerial artists, furnished real gasps. Single, double and triple flying somersaults, bordering on the sensational, were offered for approval and brought a thunder of handclaps. Eighteen people, six of them women, are in the air at one time. This double number is one of the big hits of the show.

The Four Vuylstekes, a quartette of men contortionists and builders of human pyramids; the Palderns, a man and a woman, acrobats in balancing, jumping and pyramiding; the Four Mellilo Sisters, contortionists and hand balancers; the Three Brunos, a trio of men acrobats, and Bird Millman, "a fairy on a cobweb," follow.

The entire arena is darkened for Miss Millman's turn, which consists of balancing, walking, skipping, dancing and running on a slack wire. Twenty spot lights are thrown on the performer. Miss Millman is as much at home on the wire as on terra firma. She is probably the peer of slack and tight rope performers. She wears a beautiful and stunning gown, trimmed in swansdown, at which the feminine portion of her auditors fairly gasp.

The Davenport, a man and a woman, in jockey riding; Ella Bradna and Fred Derrick, in equestrianism, and Signor Bagonchi, a dwarf, in comedy riding on the back of a running horse, pleased with their respective bits.

Lupita Perea, a dainty Spanish girl, on swinging trapeze, scored a tremendous hit with her daring heel work.

The Cromwells, a man and a woman, and the Millets, two men in trapeze and head balancing feats on swinging trapezes, respectively, were on next.

The next ten or fifteen minutes were occupied by a band of cowboys and cowgirls, in daring riding, roping, broncho-busting and trick riding. The feature of this work was the roping by Sy Compton of eight horses and their riders.

A score or more of young women, four horses and two dogs, next introduced a series of pretty plastic statuary poses, depicting the four seasons, Joan of Arc, music, art, and several patriotic scenes. This number is a pretty one. It features Ena Claren, with a Venus-like form.

Next came the Arleys, two men; the Wise Troupe of three men and a woman, and the Templetonians, a man, a woman and a boy, in midair and lofty perch balancing. One of the Arleys balances a frail and slender pole on his shoulder, while the other climbs to the top. The Wises introduce a double perch balancing stunt, in which two men climb a pole balanced on the shoulder of a third and perform various feats.

The Clarkonians, tow men, have an aerial act which probably stamps them as the peer of such performers. The feature of their work is a double somersault and a twist in midair from a flying trapeze, by one of the men, who is caught by the hands by his partner. On account of the sensational order of their number, they have the entire arena to themselves.

Burton and Jones and the Valdos, two men

and two women, have an interesting boom-erang-throwing number.

A headlining act is that of the Hannaford Family of bareback riders, including Richard Hannaford, reputed to be the world's greatest bareback rider. His work is of a high order. The act comprises five people, three men and two women, and five horses. Miss Hannaford also is quite an acrobat and dancer. Richard Hannaford furnished many laughs by his amusing antics, and demonstrated that he is no mean comedian.

The Joe Dekoes Troupe, four men and a woman, in acrobatic balancing and juggling of human beings; the Fichianis, six men, in acrobatics; the Gaudschmidts, four men and two youths, in acrobatic pantomime, and the Belford Troupe of clever risley acrobats, in new and difficult feats, were the next occupants of the arena.

This ended the acrobatic, aerial and riding acts, which were followed by a boys' jockey race, a Shetland pony race with monkey riders; "Beauty," the riderless racer; a handicap coursing contest between fleet English and American whippet racing dogs, a three team Roman Coliseum two-horse standing race and as a finale, a four-horse Roman chariot race, twice around the track.

Space will not permit detailed mention of more of the acts, some of which are the Josephson Glimma Troupe of Icelanders in an exhibition of self-defense, in which Johann Josephson resists the combined attack upon him of three armed men; the Tanaki Troupe of Japanese Jiu-jitsu artists; Elia and company, introducing the "Queen of Strength"; the Drepanis, the Dovidis, and Dainty Marie, in aerial feats.

Much of the entertainment is provided by the clowns, one of whom, Marceline, does an amusing bit with a bulky automobile. "Prof. Howdy and his vanishing elephant," a British tune, in action, and other clownish efforts, brought many laughs.

Karl L. King is bandmaster and his direction and the work of his band deserve mention, as does the work of Mrs. Bradna, wife of the ringmaster, at the callopie.

The engagement at the Garden will close April 20, after which the show goes to Brooklyn for an engagement.

LEDERER NEW P. A.

Sam Lederer, formerly manager of the Studebaker, and later press agent and general manager of the Thompson's restaurants in Chicago, has been made press agent for the Majestic, Palace, and new Salt Lake theatres.

DUEVAS GET JUDGMENT

Agnes Dueva, of the team of James and Agnes Dueva, dancers, have settled their suit for damages against Jones, Linick and Schaefer for \$2,700. Mrs. Dueva was hurt in 1913 at the old Premier Theatre.

DAN COTTER GOES TO NEW YORK

Dan Cotter, for a long time treasurer of the Garrick Theatre, Chicago, has come to New York, where he will be in the box office of the Century. Charles Tanhousen, of the Studebaker, has replaced him.

GERSON TO HELP LOAN

Sam P. Gerson, western representative for the Shuberts, has been impressed into service for the Third Liberty Loan, and is assisting Wilbur D. Newbit, the poet and publicity man.

LEE OPENS FOR KELLIE-BURNS

Willard Lee, known as the aristocratic tramp, will begin a tour of the Kellie-Burns circuit, March 28. He is now resting in Minneapolis.

STANDARD TRAINING SCHOOL FOR DRAMA AND MUSICAL COMEDY

ALVINE SCHOOL OF OF DRAMATIC ARTS

Four schools in one
Practical stage training
The Schools student's stock and theatre afford public stage appearances

Write for detailed catalog mentioning study desired to
ALVINE THEATRE SCHOOL OF ACTING

225 W. 57th St.
NEAR BRADDOCK
NEW YORK

STOCK COMPANY WANTED

At Parlor Theatre, Key West, Florida, to open at once and play all summer. Good specialties necessary. Seating capacity five hundred. Prices twenty-five to fifty cents. City filled with soldiers and sailors. Good business for good company assured. Address MANAGER, Parlor Theatre, Key West, Florida.

Look for

AL RAYMO

in the Dictionary

Routes Must Reach This Office Not Later Than Saturday

DRAMATIC AND MUSICAL

Anglin, Margaret—Playhouse, Chic. Indef.
 "Business Before Pleasure"—Eltinge, N. Y., Indef.
 Barrymore, Ethel—Empire, N. Y., Indef.
 "Cheer Up"—Hippodrome, Indef.
 "Chu Chin Chow"—Century, N. Y., Indef.
 "Cure for Curables"—39th St., N. Y., Indef.
 "Cheating Cheaters"—Park Sq., Boston, Indef.
 "Copperhead, The"—Shubert, N. Y., Indef.
 "Dangerous Girl, A"—Harrisburg, Pa., 27;
 York, 30; Shamokin, Apr. 1-2.
 "Eyes of Youth"—Maxine Elliott's Theatre, Indef.
 "Doing Our Bit"—Chestnut St. Opera House, Phila., Indef.
 "Everywoman"—Memphis, Tenn., 26-27;
 Nashville, Tenn., 28-30.
 "Friendly Enemies"—Wood's, Chicago, Indef.
 "Flo-Flo"—Cort, N. Y., Indef.
 "Flora Bella"—Camp Pike, 25-30.
 "Going Up"—Liberty, N. Y., Indef.
 "Girl from Broadway"—Westgate, Mon., 27;
 Rosco, 28; Erwood, 29; Hudson Bay, Sask., 30; Green Bush, Apr. 1; Prairie River, 2.
 "Getting Together"—Lyric, Philadelphia, 25-30.
 "Gay Lord Quex"—Princess, Chicago, Indef.
 "Happiness"—Criterion, N. Y., Indef.
 "Human Soul, The"—Seattle, Wash., 25-30.
 "Hitchy-Koo"—Colonial, Chicago, Indef.
 "Her Country"—Punch & Judy, N. Y., Indef.
 Hamilton Hollis—Boston, 25-Apr. 6.
 "Jack o' Lantern"—Globe, N. Y., Indef.
 "Lombardi, Ltd."—Morosco, N. Y., Indef.
 "Lilac Time"—Cohan's Grand, Chicago, Indef.
 "Little Teacher, The"—Playhouse, N. Y., Indef.
 "Leave It to Jane"—La Salle, Chicago, Indef.
 "Let's Go"—Fulton, N. Y., Indef.
 "Land of Joy"—Forrest, Philadelphia, 25-30.
 "Little Belgian, The"—Garrick, Philadelphia, Indef.
 "Maytime"—Studebaker, Chicago, Indef.
 Mantell, Robt., Co.—San Francisco, Cal., Apr. 1-13.
 "Man Who Came Back"—Plymouth, Boston, Indef.
 "Maytime"—44th St., N. Y., Indef.
 "Madonna of the Future"—Standard, N. Y., 25-30.
 "Music Master"—Powers, Chicago, 25-Apr. 6.
 "Man Who Came Back"—Adelphi, Phila., Indef.
 "Masks, The"—Lexington, N. Y., Indef.
 "Miss Springtime"—Tremont, Boston, Indef.
 "Naughty Wife, The"—Cort, Chicago, Indef.
 "Oh, Lady, Lady"—Princess, N. Y., Indef.
 "Oh, Boy"—Casino, N. Y., 25-30.
 "Oh, Look"—Vanderbilt, N. Y., Indef.
 "Odds & Ends"—Majestic, Boston, Indef.
 "Over the Top"—Garrick, Chicago, Indef.
 "Pair of Petticoats"—44th St. Roof Theatre, Indef.
 "Parlor, Bedroom and Bath"—Republic, N. Y., Indef.
 "Polly With a Past"—Belasco, N. Y., Indef.
 "Pom-Pom"—His Majesty's, Montreal, Quebec, 25-30.
 "Rivera Girl"—Blackstone, Chicago, 25-Apr. 13.
 "Rambler Rose" (Chas. Frohman, mgr.)—Illinois, Chicago, 24-30; Battle Creek, Mich., Apr. 1; Kalamazoo, 2.
 "Rainbow Girl, The"—Colonial, Boston, 25-Apr. 6.
 Robson, May—San Francisco, Cal., 25-Apr. 6.
 "Rape of Belgium"—Shubert, Boston, Indef.
 Skinner, Otis (Chas. Frohman, mgr.)—Fresno, Cal., 25; Bakersfield, 26; San Diego, 27-28.
 "Successful Calamity, A"—Wilbur, Boston, Indef.
 "Seventeen"—Booth, N. Y., Indef.
 "Sinbad"—Winter Garden, N. Y., Indef.
 "Seven Day Leave"—Park, N. Y., Indef.
 "Sick-A-Bed"—Gaiety, N. Y., Indef.
 "Service"—Broad, Phila., 25-30.
 "Squab Farm"—Bijou, N. Y., Indef.
 "Some Little Girl"—Olympic, Chicago, Indef.
 Thurston—Hamilton, Can., 27-28; London, 29-30; Kingston, Apr. 1-2.
 "Tailor Made Man"—Cohan & Harris, N. Y., Indef.
 "Tiger Rose"—Lyceum, N. Y., Indef.
 "Toot-Toot"—Cohan, N. Y., Indef.
 "Uncle Tom's Cabin"—Frederick, Md., 28; Cumberland, 29; Pittsburgh, Pa., Apr. 1-6.
 Washington Sq. Players—Comedy, N. Y., Indef.
 "Why Marry?"—Astor, N. Y., Indef.
 "Wild Duck, The"—Plymouth, N. Y., Indef.
 "Yes or No"—Longacre, N. Y., Indef.

INTERNATIONAL CIRCUIT

For Week Beginning March 31

"Daughter of the Sun"—Louisville.
 "Smarter Set, The"—St. Louis.
 "Ten Nights in a Bar Room"—Detroit.
 "Uncle Tom's Cabin"—Pittsburgh.
 Al. H. Wilson—Cleveland.

STOCK

Auditorium Players—Malden, Mass., Indef.
 Alcazar Players—San Francisco, Indef.
 Apdell Stock Co.—Orpheum, York, Pa., Indef.
 Alba Players—New Empire, Montreal, Can.
 Baker Stock Co.—Portland, Ore., Indef.
 Ball, Jack, Stock Co.—Connellsville, Pa., 25-30.
 Bunting, Emma, Stock Company—Savoy, Ft. Worth, Tex.
 Bishop Players—Oakland, Cal., Indef.
 Bonstelle, Jessie, Stock Co.—Academy Northampton, Mass.
 Belgarde Stock Co.—Emporium, Pa., 25-30.
 Cooper Baird Co.—Zanesville, O., Indef.
 Crown Theater Stock Co. (Ed. Rowland)—Chicago, Indef.
 Comcan Players—Ravonne, N. J., Indef.
 Coal Stock Co.—Music Hall, Akron, O.

Corson Stock Co.—Chester Playhouse, Chester, Pa.
 Crescent Players—Crescent, Brooklyn, N. Y., Indef.
 Dominion Players—Winnipeg, Manitoba, Can., Indef.
 Dwight, Albert, Players (J. S. McLaughlin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., Indef.
 Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., Indef.
 Dubinsky Bros.—St. Joseph, Mo., Indef.
 Day, Elizabeth, Players—Sharon, Pa., Indef.
 Emerson Players—Lawrence, Mass., Indef.
 Elbert & Gatchell Stock—Des Moines, Ia., Indef.
 Fielder, Frank, Stock—Mozart, Elmira, N. Y., Indef.
 Fifth Ave. Stock—Fifth Ave., Brooklyn, Indef.
 Grand Theatre Stock Co.—Tulsa, Okla., Indef.
 Glaser, Vaughn Stock—Detroit, Mich., Indef.
 Guy Stock Co.—Jefferson, Auburn, N. Y.
 Holmes, W. Hedge—Lyceum, Troy, N. Y., Indef.
 Henderson, Richard, Stock Co., Holland, Mich., 25-30.
 Jewett, Henry, Players—Copley, Boston, Indef.
 Klark-Urban Co.—Waterville, Me., 25-30.
 Katzes, Harry, Stock—Salem, Mass., Indef.
 Krueger, M. P.—Wilkes-Barre, Pa., Indef.
 Keith Stock—Providence, R. I.
 Keith Stock—Hudson, Union Hill, N. J.
 La Salle Stock—Orpheum, Phila., Indef.
 Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., Indef.
 Liberty Players—Strand, San Diego, Cal.
 Lilley, Ed. Clark, Stock—Samuel's O. II., Jamestown, N. Y.
 Levy, Robt.—Washington, D. C., Indef.
 Levy, Robt.—Lafayette, N. Y., Indef.
 Leventhal, J., Stock Co.—Strand, Hoboken, N. J.
 Liberty Stock Co.—Ridgefield Park, N. J., Indef.
 Moses & Johnson Stock—Paterson, N. J., Indef.
 Morosco Stock—Los Angeles, Indef.
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
 Meneses, H. F., Stock Co.—Hyperion, New Haven, Conn.
 Nigemeyer, C. A.—Minneapolis, Minn., Indef.
 O'Hara-Warren-Hathaway—Brooklyn, Indef.
 Orpheum Stock Co.—Orpheum, Newark, N. J., Indef.
 Oliver, Otis, Players—Columbia, Grand Rapids, Mich., Indef.
 Oliver, Otis, Players (Otis Oliver, mgr.)—Oliver, Tinsola, Nebr., Indef.
 Oliver, Otis, Players—Palace, Moline, Ill., Indef.
 Poll Stock—Bridgeport, Conn.
 Poll Stock—Poll's Hartford, Conn., Indef.
 Phelan, E. V.—Auditorium, Lynn, Mass., Indef.
 Pollack, Edith, Stock Co.—Diamond, New Orleans, Indef.
 Pitt, Chas. D., Stock Co.—Reading, Pa.
 Peck, Geo.—Opera House, Rockford, Ill.
 Pickert Sisters Stock Co.—Raleigh, N. C., 25-30.
 Shubert Stock—Shubert, St. Paul, Minn., Indef.
 Somerville Theatre Players—Somerville, Mass., Indef.
 Spooner, Cec. Stock—Grand Opera House, Brooklyn, Indef.
 Sites-Emerson Co.—Lowell, Mass., Indef.
 Sites-Emerson Co.—Haverhill, Mass., Indef.
 Sneed-E-Kerr Co.—Salem, Ore., Indef.
 Sutphen, C. J., Stock Co.—Boyd's, Omaha, Nebr.
 Williams, Ed., Stock—Orpheum, Elkhart, Ind.
 Wilkes Players—Wilkes, Salt Lake City, Indef.
 Wilkes Players—Seattle, Wash., Indef.
 Wilson, Tom—Morgan, Grand, Sharon, Pa.
 Wallace, Morgan, Stock—Grand, Sioux City, Ia., Indef.
 Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
 Woodward Stock Co.—Denham, Denver, Col.
 Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.
 Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., Indef.
 Walsh Stock Co.—Majestic, Providence, R. I.
 Wigwam Stock Co.—Wigwam, San Francisco, Indef.
 Williams Stock Co.—Lumbertown, N. C., 25-30.
 Young, Pearl, Players (Bill Buhler)—Endicott, N. Y., Indef.

ARMY CAMP CIRCUIT

(Week of April 1)

Camp Custer (E. W. Fuller, mgr.)—Liberty Comedy Co.
 Camp Dodge (Julian Anhalt)—"The Beauty Shop."
 Camp Devens (Maurice Greet, mgr.)—"Here Comes the Bride."
 Camp Dix (W. O. Wheeler, mgr.)—"Mutt & Jeff."
 Camp Gordon (Percy Weadon, mgr.)—"Have a Heart."
 Camp Jackson (John F. Farrell, mgr.)—"There She Goes."
 Camp Lee (C. D. Jacobson, mgr.)—"Stop, Look, Listen."
 Camp Merritt (Henry C. Blaney, mgr.)—"Very Good Eddie."
 Camp Mead (Charles E. Barton, mgr.)—"Turn to the Right."
 Camp Pike (H. H. Winchell, mgr.)—"Flora Bella."
 Camp Sherman (Frank J. Lee, mgr.)—"Million Dollar Doll."

Camp Sheridan (Gen. C. S. Zimmerman, mgr.)—"When Dreams Come True."
 Camp Taylor (Charles Scott, mgr.)—"Nothing But the Truth."
 Camp Upton (George H. Miller, mgr.)—Liberty Vaudeville Co.

BURLESQUE

Columbia Wheel

Al. Reeves—Colonial, Providence, 25-30;
 Casino, Boston, April 1-6.
 Ben Welch—Cohan's, Newburg, N. Y., 28-30;
 Miner's Bronx, New York, April 1-6.
 Best Show in Town—Majestic, Jersey City, 25-30; Peoples, Phila., April 1-6.
 Bowers—Gayety, Buffalo, 25-30; Corinthian, Rochester, April 1-6.
 Burlesque Revue—Corinthian, Rochester, N. Y., 25-30; Bastable, Syracuse, N. Y., April 1-3; Lumberg, Utica, 4-6.
 Burlesque Wonder Show—Bastable, Syracuse, N. Y., 25-27; Lumberg, Utica, 28-30;
 Gayety, Montreal, Can., April 1-6.
 Bon Tons—Gayety, Detroit, 25-30; Gayety, Toronto, Ont., April 1-6.
 Behman Show—Empire, Toledo, 25-30; Lyric, Dayton, O., April 1-6.
 Broadway Frolics—Empire, Brooklyn, 25-30;
 Park, Bridgeport, Ct., April 4-6.
 Bostonians—Palace, Baltimore, 25-30; Gayety, Washington, D. C., April 1-6.
 Follies of the Day—Berchel, Des Moines, Iowa, 24-28; Gayety, Omaha, Neb., March 30-April 5.
 Golden Crooks—Orpheum, Paterson, 25-30;
 Majestic, Jersey City, April 1-6.
 Hello America—Gayety, Boston, 25-30;
 Grand, Hartford, Ct., April 1-6.
 Harry Hastings—Gayety, Kansas City, 25-30;
 Gayety, St. Louis, April 1-6.
 Hip, Hip Hoorah—Gayety, Washington, 25-30;
 Gayety, Pittsburgh, April 1-6.
 Howe Sam—Olympic, Cincinnati, 25-30; Star and Garter, Chicago, April 1-6.
 Irwin's Big Show—Star and Garter, Chicago, 25-30; Gayety, Detroit, April 1-6.
 Liberty Girls—Gayety, Omaha, Neb., 23-29;
 Gayety, Kansas City, April 1-6.
 Majestic—Empire, Newark, 25-30; Casino, Philadelphia, April 1-6.
 Merry Rounders—Columbia, New York, 25-30;
 Casino, Brooklyn, April 1-6.
 Million & Dolls—Miner's Bronx, New York, 25-30; Empire, Brooklyn, April 1-6.
 Mollie Williams—Gayety, St. Louis, 25-30;
 Columbia, Chicago, April 1-6.
 Marlon's, Dave—Casino, Brooklyn, 25-30;
 Empire, Newark, April 1-6.
 Maids of America—Empire, Albany, 25-30;
 Gayety, Boston, April 1-6.
 Oh, Girl—Gayety, Pittsburgh, 25-30; Star, Cleveland, April 1-6.
 Puss Puss—Jacques, Waterbury, Ct., 25-30;
 Cohan's, Newburg, N. Y., Apr. 4-6.
 Roseland Girls—Casino, Philadelphia, 25-30;
 Hurtig & Seamon's, New York, April 1-6.
 Rose Sydel's—Open, 25-30; Orpheum, Paterson, April 1-6.
 Step Lively—Star, Cleveland, 25-30; Empire, Toledo, O., April 1-6.
 Star and Garter—Columbia, Chicago, 25-30;
 Berchel, Des Moines, Iowa, April 1-5.
 Sporting Widows—Gayety, Toronto, Ont., 25-30; Gayety, Buffalo, April 1-6.
 Social Maids—Casino, Boston, 25-30; Columbia, New York, April 1-6.
 Slight Seers—Grand, Hartford, Ct., 25-30;
 Jacques, Waterbury, Ct., April 1-6.
 Sam Sidman—Park, Bridgeport, 28-30; Colonial, Providence, April 1-6.
 Spiegel's Review—Gayety, Montreal, Can., 25-30; Empire, Albany, N. Y., April 1-6.
 Some Show—Lyric, Dayton, 25-30; Olympic, Cincinnati, April 1-6.
 Twentieth Century Maids—Hurtig & Seamon's, New York, 25-30; open April 1-6;
 Orpheum, Paterson, 8-13.
 Watson's Beef Trust—People's, Philadelphia, 25-30; Palace, Baltimore, April 1-6.

American Wheel

American—Wrightstown, N. J., 27-30; Gayety, Baltimore, April 1-6.
 Army and Navy Girls—Century, Kansas City, 25-30; Standard, St. Louis, April 1-6.
 Aviators—Hudson, Schenectady, 27-30; Holyoke, Mass., April 1-3; Springfield, 4-6.
 Auto Girls—Gayety, Milwaukee, 25-30;
 Gayety, Minneapolis, April 1-6.
 Broadway Belles—Majestic, Indianapolis, 25-30; Terre Haute, 31; open April 1-6;
 Lyceum, Columbus, 8-13.
 Biff, Bing, Bang—Philadelphia, 25-30; Majestic, Scranton, Pa., April 1-6.
 Cabaret Girls—Englewood, Chicago, 25-30;
 Empire, Chicago, April 1-6.
 Charming Widows—Star, St. Paul, 25-30;
 Duluth, 31; open April 1-6; Century, Kansas City, 8-13.
 Darlings of Paris—Star, Brooklyn, 25-30;
 Gayety, Brooklyn, April 1-6.
 Follies of Pleasure—Standard, St. Louis, 25-30; Englewood, Chicago, April 1-6.
 Forty Thieves—Garden, Buffalo, 25-30; Star, Toronto, Ont., April 1-6.
 French Frolics—Empire, Chicago, 25-30; Fort Wayne, Ind., 31; Majestic, Indianapolis, April 1-6.
 Gay Morning Glories—Gayety, Baltimore, 25-30; Gayety, Phila., April 1-6.
 Groovy Up Babes—Howard, Boston, 25-30;
 Lynn, April 1-3; Worcester, 4-6.
 Girls from Follies—Trocadero, Philadelphia, 25-30; South Bethlehem, April 1; Easton 2;
 Wilkesbarre, 3-6.
 Girls from Joyland—Penn Circuit, 25-30;
 Bristol, Pa., April 1; Wrightstown, N. J., 2-6.
 Girls from Happyland—Niagara Falls, 28-30;
 Garden, Buffalo, April 1-6.
 Hello Girls—Open, 25-30; Century, Kansas City, April 1-6.
 Innocent Maids—Akron, O., 28-30; Empire, Cleveland, April 1-6.

Jolly Girls—Savoy, Hamilton, Ont., 25-30;
 Cadillac, Detroit, April 1-6.
 Lido Lifters—Springfield, 28-30; Howard, Boston, April 1-6.
 Lady Buccaneers—Majestic, Scranton, 25-30;
 Binghamton, N. Y., April 1; Oswego 2;
 Onelda, 3; Niagara Falls, 4-6.
 Mischief Makers—Lyceum, Columbus, 25-30;
 Akron, O., April 4-6.
 Military Maids—Olympic, New York, 25-30;
 Trocadero, Phila., April 1-6.
 Monte Carlo Girls—Open, 25-30; Lyceum, Columbus, April 1-6.
 Mile-a-Minute Girls—Cadillac, Detroit, 25-30;
 Gayety, Chicago, April 1-6.
 Orientals—Wilkesbarre, 27-30; Empire, Hoboken, April 1-6.
 Pacemakers—Gayety, Minneapolis, 25-30;
 Star, St. Paul, April 1-6.
 Pat White—Lynn, Mass., 25-27; Worcester, 28-30; Olympic, New York, April 1-6.
 Parisian Fillets—Star, Toronto, Ont., 25-30;
 Savoy, Hamilton, Can., April 1-6.
 Review of 1918—Gayety, Chicago, 25-30;
 Gayety, Milwaukee, April 1-6.
 Record Breakers—Youngstown, 28-30; Victoria, Pittsburgh, April 1-6.
 Social Follies—Empire, Cleveland, 25-30;
 Erie, Pa., April 1; Oil City, 2; Newcastle, 3; Youngstown, O., 4-6.
 Some Babes—Victoria, Pittsburgh, 25-30;
 Penn Circuit, April 1-6.
 Speedway Girls—Gayety, Brooklyn, 25-30;
 Amsterdam, N. Y., April 1, Hudson, Schenectady, 4-6.
 Tempters—Empire, Hoboken, N. J., 25-30;
 Star, Brooklyn, April 1-6.

Penn Circuit

Monday—McKeesport, Pa.
 Tuesday—Johnstown, Pa.
 Wednesday—Altoona, Pa.
 Thursday—Harrisburg, Pa.
 Friday—York, Pa.
 Saturday—Reading, Pa.

MINSTRELS

Fields, Al G., Minstrels—Ft. Smith, Ark., 27;
 McAllister, Okla., 28; Oklahoma, 29-31;
 Arkansas City, Kans., Apr. 1; Wichita, 2.
 Hill, Gus, Minstrels—Boonville, Ont., 27;
 St. Catharines, 28; Hamilton, 29-30.
 O'Brien, Nell, Minstrels—Tampa, Fla., 27;
 Orlando, 28; Daytona, 29; St. Augustine, 30.

TABLOIDS

Zeb Evans Girl Revue—Connellsville, Pa., 25-30.
 Evans' Modern Eves—Parkersburg, W. Va., 25-30.
 "Ketts' Musical Comedy Revue"—Orpheum, Grand Rapids, Mich., Indef.
 Lord & Vernon Musical Comedy Co.—Gem Little Rock, Ark., Indef.
 Rose City Musical Stock—Kempner, Little Rock, Ark., Indef.
 Zarrows American Girls—Princess, Youngstown, O., 25-30.
 Zarrows English Daisies—Hipp Garden, Parkersburg, W. Va., 25-30.
 Zarrows Little Bluebirds—Grand, Westfield, N. Y., 25-30.
 Zarrows Variety Revue—Columbus, New Kensington, Pa., 25-30.
 Zarrows Zig Zag Town Girls—Bijou, Corning, N. Y., 25-30.

NEWTON CIRCUS TRUNKS

FRED PLATE, Agent
 300 WEST 41st ST., NEW YORK
 A LARGE STOCK ON HAND

Never Hits the Ceiling

AL RAYMO

Back of the Name Stands the Best Trunk Ever Built.

THE WISE SHOWMAN knows that

A TAYLOR CIRCUS TRUNK

is the best buy. He knows that if the season is started with a TAYLOR CIRCUS TRUNK that he can be sure of his trunk standing up under any conditions. BUY one now and forget about trunk trouble for years to come.

Used for Over 60 Years by Outdoor Showmen

Send for Catalog

C. A. TAYLOR TRUNK WORKS

678 N. Halsted St., Chicago, Ill.
 216 W. 44th St., New York, N. Y.

CROSS AND BANTA
SHOW PRINTING CO.
 SUCCESSORS TO "JIM" WINTERBURN
 SEND US THE RUSH ORDER FOR TYPE POSTERS
 151 S. DEARBORN ST. CHICAGO

NEW this week: 5 min. Gaggling, man and woman, 25c. Exclusive work done. Write for terms. Interviews by appointment. MARY E. P. THAYER, 2190 Broad St., Providence, R. I.

BESSIE LESTER

"CHARACTER TYPES" IN SONG
DIRECTION NORMAN JEFFRIES

JOHN DELMORE AND MOORE GOLDIE
In the Supreme Comedy Novelty "BEFORE AND AFTER" The Originators of "Behind the Scenes," our Former Vehicle in Vaudeville.

ELSIE STIRK

The Variety Girl
IN VAUDEVILLE

HARRINGTON & MILLS

Comedy, Singing, Talking, Dancing with Jass Finish
Direction—TOM JONES IN VAUDEVILLE

TAYLOR TRIPLETS

Late Feature of the Barnum & Bailey Circus in the Manly Art of Self Defence.
Now Playing United Time Direction—BILLY GRADY

GEO. RANDALL & CO.

In the Brilliant Comedy Gem "TOO EASY"

NIPPON DUO

TWO BOYS AND THE PIANO IN VAUDEVILLE

SEYMOUR and FENTON

TWO GIRLS AND THE PIANO DIRECTION—TOM CURRAN

Mac Kinnon Twins and La Coste

SINGING AND PIANO—IN VAUDEVILLE

JIM MURRY & WARD LILLIAN

In Their Own Original, New Version of an Enchanted Cottage In Vaudeville

BOB MYERS and CY PLUNKETT

THAT'S ALL SEE SAM BAERWITZ

PURCELLA and RAMSEY

IN CLASSY MELODIES, COMEDY AND ARTISTIC DANCES
DIRECTION—JOE MICHAELS LOEW CIRCUIT

BERT. O'ROURKE & ATKINSON CLARE

THE PITTER-PATTER PAIR Direction—PAT CASEY

CHARLES BRADLEY

The Good Natured Singing Chap—Playing United Time

TANEAN BROS.

HARRY WHITE and MARION WEST

In a Nifty Singing and Dancing Act
DIRECTION—JACK HENRY

LUCILLE BARR

SINGING COMEDIENNE IN VAUDEVILLE

DAVE RAFAEL & CO.

Offers His Newest Ventriloquist Novel Production
"A NIGHT ON BROADWAY"
PLAYING U. B. O. TIME

W. H. THOMPSON & BERRI JEAN

In "PATENT APPLIED FOR"
A New Brand of Fun with Novelty Songs
Act and Songs by Louis Weslyn Fourteen Minutes in One

JESSIE J.—FRANKS & ADDINGTON—RUTH

"The Surprise Girls" in Songs, Comedy, Chatter and Surprise
DIRECTION—JACK FLYNN

FLORENCE HOBSON and EILEEN BEATTY

TWO DIFFERENT GIRLS AND A PIANO IN VAUDEVILLE

GRACE ST. CLAIR & CO.

IN "MIXED BLONDES" Direction—BRUCE DUFFERS IN VAUDEVILLE

BACK TO EL CLEVE Of SINGLE ACT El Cleve & O'Connor

Mother and Baby Doing Well Direction—MAX GORDON

KATHERINE SWAYNE

CALIFORNIA'S NIGHTINGALE IN VAUDEVILLE

COMMODORE TOM

MUSICAL COMEDY PONY Direction, HARRY SHEA

HELEN KEELEY

The Lady Demonstrator—Presents her own original novelty Bag Punching—Special Drop

FRAWLEY and WEST

PLAYING U. B. O. TIME ADVANCED COMEDY GYMNASTS DIR—ROSE & CURTIS

"A terrific Hit in the South. Miss Gertrude is a headliner, but Tanean Bros. share the honors. *** Much of the enjoyment was given by the Tanean Bros., Comedy Musicians. They show themselves Musicians of skill on the Marimba as well as Comedians of Entertaining Quality."—The State, Columbia, South Carolina.

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned. Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Armstrong, Doc	Chipman, W. E.	Crapo, J. Ed	Hamlin, Chas.	Murphy, Geo. P.	Stone, Robert
Austin, Geo. E.	Cox, Wm.	Dries, H. H.	Hill, Percy	Maddocks, Frank	Sutherland, Roy
Burkhardt, W. C.	Coulter, E. J.	Judley, S. B.	Hollahan Bros.	Ort, Fred	Tuttle, J. W.
Byrne, J. P.	Carr, Henry	Doyle, P. H.	Jessel, Geo.	Pearl, Jim	Waters, Trio
Brockway, Clarence	Clayton, Frank	De Canna, Chas.	Kohler, W. F.	Pound, G. W.	Winn, G. D.
Clinton, Donald	Delaplane, Mr.	Delaplane, Mr.	Lyle, Cecil W.	Rinaldo, Bruce	Whitney, H. S.
Bowman, Bros.	Carese, Wm. H.	Garrison, Jules & Ella	Lewis, Chester	Reid, Hal	Young, Le Roy
Chisholm & Breen	Castle, Hal		Lewis, Allyn	Reynolds, Lew	York, Eddie

LADIES

Ames, Lucille	De Leon, Gene	Gardiner, Nina	Kingsley, Anna	Manning, Harriett	Pioff, Antonette
Beechey, Eva	Drew, Beatrice	Hunter, Winnie	King, Lillian	Marshall, Gene	Randall, Vivian
Bergere, Elsie	Delaney, Mrs. Bob	Hollingsworth, Maude	Love, Clarence	Mandville, Marjorie	Russell, Dorothy
Bolford, Francis F.	Dwyer, Lottie	Ingham, Esther	Lee, Silvia	Noel, Francis	Stirk, Elsie
Corringham, Mrs. A.	Eddie, Jennie	Johnson, Sabel	Laurens, Marie	La Vere, Ray	True, Peggy
Doxier, Virginia B.	French, Gladys R.	Johnson, Genevieve	Mack, Mrs. L. C.	Norris, Alice B.	Willis, May
	Gray, Marie	Julian, Mms.	Mayo, Vivian	Oglesby, Edith	Williams, Evelyn
	Gilmore, Kitty			Pingree, Jessie	White, Rolla B.

DEATHS OF THE WEEK

DAVID R. YOUNG, well known as a Shakespearean actor, died March 13 at New London, Conn., from pneumonia. His death occurred on the sixty-eighth anniversary of his birth. Young was born in New York and made his first appearance on the stage in the arms of his mother, Fanny Herring, who for years was a footlight favorite. He followed the stage for more than fifty years and during his career played in the support of many of the leading stars in Shakespearean dramas. He retired from the profession ten years ago and had since made New London his home. His wife and three sons survive.

FRANK STANLEY, a well known actor, died last week at St. Joseph's Hospital, after a long illness. Stanley had been on the stage for more than thirty years. His last engagement was with the Peruch Stock Company in New Orleans, La., in 1913. He is survived by his mother Charlotte Stanley. Funeral services were held at the Campbell Funeral Church under the auspices of the Actors' Fund and the remains were interred in Greenwood Cemetery.

OTTO H. KRAUSE, who died February 23 at the National Home of the B. P. O. Elks, Bedford, Va., is well remembered by many in the profession. He was fifty-nine years of age and had been in the theatrical business for nearly forty years. For several years he owned and successfully managed the Jennie Holman Comedy company, the Krause-Taylor company and the Woods Sisters' company until he met with financial reverses. His most recent activities were in the capacity of advance agent with the William F. Lewis Stock company, through the middle west, about three years ago. It was while with this organization that Mr. Krause suffered an injury to his foot, blood poisoning resulting, which caused him to lose a leg through amputation. Advancing age and a weakened constitution prevented his continuing his customary occupation and he was accepted as a resident of the Elks' National Home at Bedford, Va., in October, 1916, where he resided up to the time of his death. Otto Krause leaves no relatives. He was a member of the Jackson, Tenn., Lodge No. 192, B. P. O. Elks. His remains were interred in Elks Rest, Oakwood Cemetery, Bedford, Va.

CLEE WILLIAMS, formerly well known in the theatrical business, died March 18 at the Alameda, Cal., Sanitarium from heart trouble, after a short illness. He was connected with Klaw & Erlanger and the late Charles Frohman as house and company manager and was also with the Hagenbeck-Wallace Circus. He went to California during the World's Exposition and was associated with the new Neptune Beach Pleasure Park at Alameda. His father, mother, a sister and a brother survive.

MITCHELL H. MARK, well known motion picture exhibitor, and president of the Strand Theatre Corporation, New York, died Wednesday, March 20, at his home in Buffalo, N. Y., after a brief illness. The deceased was one of the best known men in the amusement business. He was one of the pioneers of motion picture exhibitors, and gave the first public motion picture presentation in Buffalo in a little theatre which he opened at Ellicott Square. Mr. Mark claimed to be the originator of the penny arcades. He was born in Greenville, S. C., in 1862. When a youth of fifteen, he came to New York and procured a position with Young Brothers, hatters, with which concern he stayed for sometime. Later he opened his own hat store, in Buffalo, and it was there that he became interested in the presentation of motion pictures. As the business developed, he became a builder of

theatres and erected several in the United States and Canada, the Strand Theatre in this city being the largest. Shortly before his death, he closed negotiations and made all arrangements for the new Strand Theatre which is to be built in Brooklyn at the corner of Fulton Street, and Rockwell Place. Mr. Mark is survived by his widow, two daughters, Winifred Mark and Mrs. Max Spiegel, a brother, Moe Mark, and a sister, Mrs. W. Rosenthal. The funeral services were held March 21, and interment was made in Forest Lawn Cemetery.

MAGGIE MITCHELL (Mrs. Charles Abbott), one of America's most popular actresses a half century ago, died March 22 at her home in this city, aged eighty-six years. She had been confined to her home since last August, when she suffered a breakdown while at her summer home, in Elberon, N. J. While the public knew little of her serious condition, her death came as no surprise to her family and intimate friends. Margaret Julia Mitchell was born in 1832 in this city, the daughter of Charles and Anna Mitchell, who came to this country from England some years before. She made her debut in the role of Julia, in "The Soldier's Daughter," June 2, 1851, at Burton's Chamber Street Theatre. Following this engagement, she played at the Old Bowery Theatre during the season of 1851-52, playing many boys' roles and dancing between the acts with Gertrude Dawes. It was during her stay at this house that she played the title role in "Oliver Twist" and scored her first real success. Following this, she toured with James H. Robinson's Co. and made her first Boston appearance September 5, 1853. By this time she had become an established favorite and, after short engagements in Boston and Cleveland, made her first starring tour, opening in Pittsburgh under the management of James Forster. For several years she starred with a repertoire including "A Middy Ashore," "A Rough Diamond," "The Loan of a Lover," "The Pet of the Petticoats," "To Parents and Guardians," "The Wild Irish Girl," "A Husband at Sight," and "The Daughter of the Regiment," and a farce called "Our Maggie" which was especially written for her. She continued to win popularity for her work in these plays, but in "Fanchon the Cricketer" she achieved the greatest fame and in this play she continued to appear up to the time of her retirement, about twenty-five years ago. Maggie Mitchell was one of the most remarkable women on our stage, for she retained a youthful figure, voice and actions, till she was well past forty and, at fifty-five, made a vivacious Fanchon. Indeed it was not until a year or so before she retired that she showed that Father Time had left his mark upon her. Miss Mitchell was twice married, her first husband having been Henry Paddock, to whom she was wed in 1868. Besides her husband, she is survived by a son and daughter, Harry M. and Fanchon Paddock. Funeral services were held last Sunday and were attended by many friends in and out of the profession. Among those present were: Postmaster and Mrs. Thomas G. Patten, Averill Harris, Oliver Doud Byron, Mitchell Harris, William Harris, Nellie McHenry, Katie and Annie Blanke, Mr. and Mrs. William Smythe and Dodson Mitchell, E. Y. Jacobus, Cornelius W. Luyster, Rosa Rand, Mrs. Ferdinand Minnath and Lizzie Hudson Collier. Interment was made in Greenwood Cemetery last Monday.

FREDERICK W. SHEA, well known as a manager of Summer parks, died March 19 at Poughkeepsie, N. Y. He was at one time associated with Schenck Brothers, at Palisades Park, N. J., and for years conducted an amusement park at Hastings, N. Y., called "Little Coney Island."



AGENTS GET THE LATEST

Sell Something Entirely New
—Photo-Handled Knives
in Natural Colors

We have absolutely the most complete line of patriotic designs and the latest art poses, all made in natural colors by our special new process.

No trick to sell our line. Every true American will buy on sight. We manufacture our own lines and are positively the largest manufacturers and distributors of photo-handled knives for punch boards and raffle cards in the United States. Write us and we will see that you are promptly supplied. Ask for catalogue and terms today.

GOLDEN RULE CUTLERY CO.
212 No. Sheldon St. Dept. 121, Chicago

Read The Clipper Letter List

Belgarde Stock Wants

Second Business Man to join at once. People in all lines with Specialties, those we know given preference. State all, not omitting age. Address quick, **BELGARDE STOCK**, Emporium, Pa., week 25th.

WANTED, QUICK

for repertoire—man and woman for general business—young—good specialties—double and single. Say all first letter. Photos returned. Must join on wire. Transportation advanced. Doing good business. Booked all summer. Address C. D. PERUCHI, United Southern Stock Co., Greenville, S. C., March 25 to 30; Wilmington, N. C., April 1 to 14.

WANTED—Versatile White Minstrel People

Singers, Dancers, End Men, Comedians, Musicians doubling Band and Orchestra, performers who double brass preferred. Quartette, Agent who will post (Fred Newell write), Room Canvasman, Camp Cook. This is a tent show, traveling by automobiles. First class accommodations, 20 weeks' work for versatile people who can fill the bill. **JOHN R. VAN ARMAN**, 550 South Salina St., Syracuse, New York.

WANTED—PARTNER with small capital: I have everything ready to start for 3 night or week Rep. People all lines with wardrobes and specialties write **CHARLES KYLE**, 104 Judson Ave., New Haven, Conn.

LARGE WURLITZER PNOIA

ORCHESTRION—Dimensions six feet by six feet six inches, eight feet high. Reasons for selling. Cost five thousand dollars; sell for fifteen hundred dollars cash for quick sale. Apply D. B., 399 State St., Bridgeport, Conn.

ACTOR WANTED

One with managerial ability to join me in a producing proposition. "W. F." care Clipper.

On the Board

AL RAYMO

NEW YORK THEATRES

CRITERION B'way & 44th St. B'way at 8.15. Mats. Wed. & Sat. 2.15.

LAURETTE TAYLOR

In a New Comedy

"HAPPINESS"

By J. HARTLEY MANNERS.

EMPIRE B'way & 40th St. B'way at 8.15. Mats. Wed. & Sat. 2.15.

CHARLES FROHMAN PRESENTS

ETHEL BARRYMORE

In the new comedy by R. C. CARTON

"THE OFF CHANCE"

LIBERTY Theatre, W. 42nd St. B'way at 8.20. Mats. Wed. & Sat. 2.30.

COHAN & HARRIS PRESENT

GOING UP

A Musical Comedy

Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsh.

GEO. M. CONAN Theatre, 43d St. & B'way. B'way at 8.20. Mats. Wed. & Sat. 2.30.

HENRY W. SAVAGE offers a new Military Musical Comedy

TOOT-TOOT!

Based on Capt. Rupert Hughes' merry farce—"EXCUSE ME"

BELASCO West 44th St. Evenings at 8.30. Matinees Thursday and Saturday at 2.30.

DAVID BELASCO presents

POLLY WITH A PAST

A Comedy by George Middleton and Guy Bolton.

LYCEUM Theatre, 45th St. & B'way. B'way at 8.20. Matinees Thursday & Saturday, 2.30.

DAVID BELASCO presents

A play of the Great Northwest by Willard Mack.

TIGER ROSE

B. F. KEITH'S

PALACE

Broadway & 47th St.

Mat. Daily at 2 P. M.

25, 50 and 75c.

Every Night

25-50-75-\$1-\$1.50

BESSIE McCOY DAVIS,
VICTOR MOORE, NELLIE
AND SARA KOUNS,
RYAN & LEE, GUS VAN
& JOE SCHENCK, ODIVA,
RUBEVILLE, AUSTRA-
LIAN CREIGHTSON,
CARTER.

ELTINGE West 42nd St. B'way at 8.30. Matinees, Wednesday & Saturday at 2.30.

A. H. WOODS presents

BUSINESS BEFORE PLEASURE

A new Comedy by Montague Glass and Jules Eckert Goodman, with **BARNEY BERNARD** and **ALEXANDER GARR**.

REPUBLIC West 42nd St. B'way at 8.30. Mat. Wed. & Sat., at 2.30.

A. H. WOODS presents

Parlor, Bedroom and Bath

By C. W. Bell and Mark Swan with **FLORENCE MOORE & JOHN CUMBERLAND**

GAIETY Broadway & 46th St. B'way at 8.20. Mat. Wed. & Sat., 2.30.

KLAW & ERLANGER PRESENT THE NEW FARUCAL COMEDY

SICK-A-BED

By ETHEL WATTS MUMFORD

MOROSCO 45th St. West of B'way. B'way at 8.20. Matinees Wed. & Sat., 2.30.

OLIVER MOROSCO'S LAUGHING SENSATION

LOMBARDI, LTD. WITH LEO CARRILLO

SEATS 10 WEEKS IN ADVANCE

Biggest comedy hit in years.

"CHEER UP"	Management CHARLES DILLINGHAM
"GREATEST SUCCESS EVER KNOWN"	AT THE HIPPODROME
Staged by E. H. BURTON	Matinee Every Day Seats 5 Weeks Ahead

BROOKLYN HOUSES

STAR JAY, NEAR FULTON ST. MATINEE DAILY. Telephone Main 1899.

THIS WEEK

DARLINGS OF PARIS

Next Week—THE TEMPTERS.

EVERY SUNDAY TWO BIG CONCERTS—TWO 10—FEATURE VAUDEVILLE SURPRISES—10

CASINO Flatbush Ave. and State St. Smoke If You Like. Mat. Daily. Ladies 15c. EVERY DAY LADIES' DAY

DAN MARION'S SHOW

Concert Every Sunday Evening.

BEAUMONT, TEX.

Kyle (April 2)—Bert Hughes—Street Urchin—Ned Norworth & Co.—"Reckless Eve"—Cooper & Ricardo—Jack Lavier.

BELLEVILLE, ILL.

Washington (First Half)—Arco Bros.—Bruce, Morgan & Betty—Arthur Angelo & Co. (Last Half)—Wm. Morrow & Co.—Buhla Pearl—Thalero's Circus.

BUTTE, MONT.

People's Hippodrome (Mar. 31-Apr. 2)—Artois Bros.—Three Shannons—Holmes & Holliston—Kabin & Eugene—Wilson & Wilson—Bert Shepherd. (Apr. 3-6)—Willie Missem—Connors & Edna—Lewis & Raymond—Willis Hall & Co.—Billy Brown—Tiny May Circus.

BILLINGS, MONT.

Babcock (Apr. 4)—Frank Colby & Co.—Weir, Temple & Dacey—Otto Koerner & Co.—Three Morlarity Girls—Murphy & Lachmar—Steve Steven Trio. (Apr. 7-8)—Carliotta—South & Tobin—Brown & Jackson—Four Seasons—Craig & Meeker—Knight's Roosters.

CEDAR RAPIDS, IOWA.

Majestic (First Half)—Jordan Girls—Black & O'Donnell—Jolly Wild & Co.—Sam Liebert & Co.—Oscar Lorraine—"Electrical Venus." (Last Half)—Walker & Texas—Jack Dresner—Benny & Woods—J. O. Mack & Co.—Marmelin Sisters.

CHAMPAIGN, ILL.

Orpheum (First Half)—Capes & Snow—Four Buttercup—Charley Grapevine—Miss Maudie De Long—"Makers of History." (Last Half)—Arthur & Grace Terry—Peerless Trio—Eldridge, Barlow & Eldridge—Brierre & King—"Miss America."

CHICAGO, ILL.

Kedzie (First Half)—Briere & King—Princess Kalama—Blason City Four—Aashli Troupe. (Last Half)—Johnson Bros. & Johnson—Frank Gardner & Co.—Ward & Lorraine.

Wilson (First Half)—Buster & Eddy—Simpson & Dean—Eddie & Edyth Adair—Chas. Oleott—Brudell Patterson. (Last Half)—George Schindler—Wheeler & Potter—Blason City Four—"Makers of History."

Lancola (First Half)—Adams & Thomas—Roach & McCurdy—Add Hoyt's Minstrels. (Last Half)—Hurley & Wren—Gardner & Revere.

American (First Half)—Hayatake Bros.—Hurley & Wren—Hoosier Girl—Fred Rogers—Zira's Leopards—Chas. & Madeline Dunbar. (Last Half)—Adolphe—Add Hoyt's Minstrels.

DECATUR, ILL.

Empress (First Half)—Frank & Grace DeMont—Adolphe—Creighton, Belmont & Creighton—Geo. & Paul Hickman—"Miss America." (Last Half)—Orville Stamm—Four Buttercup—Charley Grapevine—Angel & Fuller—Princess Kalama.

DAVENPORT, IA.

Columbia (First Half)—"Naughty Princess." (Last Half)—The Lamplins—Black & O'Donnell—Danny Simmons—Three Melvin Bros.

DALLAS, TEX.

Majestic—Kathryn Powell—Barlowe & Deerie—Geo. Lovett & Jazz Band—Willie Weston—Sam Mann & Company—Jim & Betty Morgan—Pete & His Pala.

DULUTH, MINN.

New Grand (First Half)—Herman & Hanley—"Mary's Day Out"—Morley & McCarthy Sisters—Filipino Sextette—Three Kawanas. (Last Half)—Daly & Berlew—Miller & Rainey—"Meadow Brook Lane"—Hoosier Trio.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Arthur & Grace Terry—Buhla Pearl—Mack & Lane—Thalero's Circus. (Last Half)—Story & Clark—Hopkins & Axtell—Link & Robinson.

EVANSVILLE, IND.

New Grand (First Half)—Shirl Rives & Wm. Arnold—"Don't Lie to Mamma"—Carson & Willard—"On the Atlantic"—Henry & Adelaide. (Last Half)—"Mimic World."

FORT WILLIAM, CAN.

Orpheum (First Half)—De Pace Opera Co.—Romano—Gabby Bros. & Clare. (Last Half)—Herman & Hanley—"Mary's Day Out"—Morley & McCarthy Sisters—Filipino Sextette.

FORT DODGE, IA.

Princess (First Half)—LeRoy & Mabel Hart—Walker & Blackburn—Five Merry Maids. (Last Half)—Brace Duffett & Co.—Bertie Fowler—Lutes Bros.

Empress (First Half)—Joe Dealy & Sister—Jean Barrios. (Last Half)—Minerva Courtney & Co.—Walker & Blackburn—Three Bartos.

FORT WORTH, TEX.

Byers (First Half)—Ruby Girls—Linton & Jungle Girls—Claudia Tracy—International Girl.

GRANITE CITY, ILL.

Washington (First Half)—Burke & Broderick—Wm. Morrow & Co. (Last Half)—The Brads—Floyd Mack & Maybelle.

GALVESTON, TEX.

Grand Opera House—Bert Hughes Troupe—Street Urchin—Ned Norworth & Co.—"Reckless Eve"—Cooper & Ricardo—Jack Lavier.

GREEN BAY, WIS.

Orpheum (Last Half)—Austin & Bailey—Hanna & Partner—Judson Cole—"Follies De Vogue."

GRAND FORKS, N. D.

Grand—Williams & Culver—Eddie Clayton—Seven Kidding Kids.

VAUDEVILLE BILLS

(Continued from page 27)

GREAT FALLS, MONT.

Palace (Mar. 30-31)—Willie Missem & Co.—Connors & Edna—Lewis & Raymond—Willis Hall & Co.—Billy Brown—Tiny May Circus.

HOUSTON, TEX.

Majestic—Three Bobs—Melen Vincent—Paul Pereira—Harry & Grace Ellsworth—Bert Baker & Co.—Williams & Wolfus—Robbie Gordone.

IOWA CITY, IOWA.

Englert (Last Half)—Garnella Duo—Johnson & Arthur—"Sputdown Band." (First Half)—Helms & Evans—Marmara Sisters—Jack Dresner.

JAMESTOWN, N. D.

Jamestown Opera House (First Half)—Dave & Irene Lenard—Willard Lee—"Peter Pan."

KANSAS CITY, MO.

Globe (First Half)—Skating Venues—Angelus Trio—Dae & Neville—John A. West—Olga's Leopards. (Last Half)—Wilbur & Harrington—McShayne & Hathaway—Zuhn & Dreis.

KENOSHA, WIS.

Virginian (First Half)—Challs & Challs. (Last Half)—Violet & Charles—Christe & Bennett—Kingsbury & Munson—Ray & Emma Dean.

KEWANEE, ILL.

Grand (First Half)—Tossing Austins—Gilbert & McKutcheon—Woods Musical Trio—Markee & Montgomery—Two Blondys.

LINCOLN, NEB.

Lyrio (First Half)—Whitfield & Ireland—Sully Family. (Last Half)—"Little Miss Up-to-Date."

LITTLE ROCK, ARK.

Majestic (Last Half)—Hooper & Marbery—Libonati—Roland Travers—Al Herman—Bert Johnson & Co.

MADISON, WIS.

Orpheum (First Half)—Johnson Bros. & Johnson—"To Save One Girl"—Ray & Emma Dean—"Tango Shoes"—Hanna & Partner. (Last Half)—Moore & Hager—Lillian Watson—Adams & Thomas—Hoosier Girl.

MILWAUKEE, WIS.

Palace (First Half)—Royal Gascognes—Hahn, Weller & Marts—"Five Fifteen"—Lillian Watson—Wheeler & Potter—"Follies De Vogue." (Last Half)—Jean Moore—Cloaks & Suits—Chas. & Madeline Dunbar—Hickman Bros.—Robinson's Elephants.

MINNEAPOLIS, MINN.

New Grand—Earl Gardeller & Co.—Arnold Trio—Sextette De Lure—De Lee & Orma—Jane Kane. New Palace—La Vine Trio—Miller, Packer & Sels—"Here & There"—Otto Bros.

MASON CITY, IOWA.

Regent (First Half)—Taketo Bros.—Ward & Lorraine. (Last Half)—Marion Gibner—Four Beulah Bells.

MISSOURI VALLEY, IOWA.

Majestic (Last Half)—Lamers & Pearson—Joe Dealer & Sister—Three Kawanas.

NORTH YAKIMA, WASH.

Empire (Mar. 31-Apr. 1)—McIllyar & Hamilton—Fox & Foxie—Little Lord Roberts—Doyle & Wright—Argo & Virginia—Gelles Troupe. (Apr. 5-6)—Kennedy & Nelson—De Leer—Gaynell Everett & Co.—"Sea Rovers"—Payton & Hickey—Dunedin Duo.

OMAHA, NEB.

Brandies (First Half)—Chas. & Anna Glocker—Willie Zimmerman—Bertie Fowler—Lutes Bros.—Mississippi Misses. (Last Half)—Cliff Bailey Duo—Harvey Devora Trio—Maryland Singers—Stanley & Gold—Great Jansen & Co.

ODGEN, UTAH.

Funston (First Half)—Swan & Swan—Bessie Rempel & Co.—Lee & Bennett. (Last Half)—De Forrest Bros. & Falke—Maggie Le Claire & Co.

OSHKOSH, WIS.

Grand Opera House (Last Half)—Mable & Johnnie Dove—Swiss Song Birds—Fay & Jack Smith.

OKLAHOMA CITY, OKLA.

Lyrio (First Half)—Lexey & O'Connor—"Poolroom"—Lasar & Dale—Merles Cockatoo. (Last Half)—Klass—Alice Nelson & Co.—Halley & Noble—Nick Santoro & Co.

OAKLAND, CAL.

Hippodrome (Mar. 31-Apr. 1-2)—Arthur Davis—Wilson & Van—Gray & Graham—"Between Us Two"—Ives, Leahy & Farnsworth—Pitroff. (Apr. 3-6)—Barnes & Burner—Dorothy Dale—Dancing Demons—Berry & Nickerson—Halligan & Combs—Bonomar Arabs.

PORTLAND, ORE.

Hippodrome (Mar. 31-Apr. 1-3)—The Morenos—Richards & Ward—Lewis & Chapin—American Minstrel Maids—Vera Berliner—Norris' Animals. (Apr. 4-6)—Tokl Murta—Billy & Ada White—Ardeel & Tracy—Campus Girls—Packard Trio—Scamp & Scamp.

ROCKFORD, ILL.

New Palace (First Half)—Walker & Texas—Krans & LaSalle—"Fireside Reverie"—Danny Simmons—Mme. M. Cronin's Novelty. (Last Half)—Royal Gascognes—Hahn, Weller & Marts—"To Save One Girl"—Silber & North—"Tango Shoes."

REGINA, CAN.

Regina (Last Half)—Greene & Platt—Davis & Moore—Work & Kelt—Johnson & Dean Revue.

SASKATOON, CAN.

Empire (First Half)—Greene & Platt—Davis & Moore—Work & Kelt—Johnson & Dean Revue.

ST. LOUIS.

Empress (First Half)—Wilson & Larsen—Billy Link & Robinson—Hopkins & Axtell—"Old Soldier Fiddlers." (Last Half)—The Melvilles—Shaw & Campbell—"Dreamland"—Smith & Kaufman—Ching Ling Nee Troupe.

Park (First Half)—Swains Novelty—Story & Clark—Cliff Dean & Co.—Peerless Trio—Buch Bros. (Last Half)—Fern, Richelleu & Fern—Gilbert & McCurcheon—Barnes & Robinson—Hill, Tivoli Girls & Hill.

Grand—Julia Edwards—Jerge & Hamilton—Sigbee's Dogs—Viola Lewis & Co.—Dale & Burah—Chas. McGood & Co.—"The Slacker"—Creole Band.

PHOTOGRAPHS

WHICH ADVERTISE and make you known to all you meet. 100 2x3" photos for business cards, \$1.75. Send any two photos to copy. 50 photo postals from any negatives or photograph, \$1.50. THEATRICAL STUDIO, Oswego, N. Y. Sample lantern slide with your first order.

THEATRICAL GOODS

Wigs } - Catalogue No. 4

Tights } - Catalogue No. 5

Hosiery } - Catalogue No. 6

Stage } - Catalogue No. 6

Jewelry } - Catalogue No. 6

Spangles } - Catalogue No. 6

Gold & Silver } - Catalogue No. 6

Trimmings } - Catalogue No. 6

GOLD AND SILVER BROCADES

SATINS AND BEADS

Catalogues and samples upon request.

When asking for catalogue, please mention what goods are wanted.

J. J. WYLE & BROS., Inc.

(Successor to Siegmans & Weil)

18-20 E. 27th St. New York

PHILADELPHIA

via New Jersey Central

EVERY HOUR ON THE HOUR

From Liberty St. 7 A. M. to 10 P. M.

and at Midnight with Sleepers

10 MINUTES OF THE HOUR

From W. 23d St.

YOUR WATCH IS YOUR TIME TABLE

Consult P. W. HEROY, E. P. Agent

1440 BROADWAY, NEW YORK

UNIFORMS

5,000 Illustrations. Visit our Salesroom. Any Foreign Nation. Military and Naval. No order too small or too difficult.

RUSSELL UNIFORM CO., 1600 Broadway, N. Y. (Cor. 48th St.)

FOR SALE

Beautiful two family house and lot in Hollywood, Cal., centrally located and near all the studios. Finely furnished, beautiful grounds with palm trees, flowers and ferns. Worth over \$5,500, but will sell immediately for \$4,500 cash. Address B. M. Dolan, 1619 Cherokee Ave. (Hollywood), Los Angeles, Cal.

FOOTLIGHT FAVORITES

BILLY
B. VAN



Management

KLAW & ERLANGER

PAUL
GORDON
and
AME
RICA

Offering a Cycle of
Surprises

Direction

WM. S. HENNESSY

My Success Your Success

FRANK
DOBSON

Booked Solid

MAX E. HAYES

ELIZABETH
M.
MURRAY

Dir. Alf. T. Wilton

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

WANTED

WOMAN for CHARACTER and GEN. BUS. State description and enclose photo, which will be returned. Salary must be low, absolutely sure. Long season, Spring, Summer and Next Season. Address RICHARD HENDERSON, Holland, Mich., c/o Henderson Stock Co.

A Little

AL RAYMO

Now and Then

WM. F. (Billy) HARMS

EMPIRE THEATRE,

Hoboken, N. J.

(Member of T. B. C.)

READY MARCH 30
MADISON'S
BUDGET No. 17

My latest and greatest effort, containing more originality and louder laughs than ever before. Whether you require MONOLOGUES, ACTS FOR TWO MALES, ACTS FOR MALE AND FEMALE, PARODIES, MINSTREL FIRST PARTS, SINGLE GAGS, STAGE FORMS or A SCREAMING FARCE COMEDY, you will find everything in MADISON'S BUDGET No. 17, and best of all, the price has not been raised but remains as heretofore.

ONE DOLLAR

per copy. Order at once and be among the first to get laughs with the new material. For \$1.50 I will send BUDGETS 16 and 17. Send orders to

JAMES MADISON

1652 Third Avenue

New York

ONE SHEETS TYPE ONLY

Size 28 x 42, Either Flat or Upright—Small Amount Display Matter Only

Quantity	Black on Yellow.	Red or Blue on White.	Two Colors.
100	\$5.00	\$6.00	\$8.00
200	6.00	7.00	9.50
300	7.00	8.00	11.00
400	8.00	9.00	12.50
500	9.00	10.00	14.00
1,000	14.00	15.00	20.00

Owing to market conditions all prices subject to change without notice. Send for price list of all kinds theatrical type work. Terms: Cash with order. Send 10c. for route book.

GAZETTE SHOW PRINTING COMPANY
MATTOON, ILL., U. S. A.

MOTION PICTURES

SUNDAY OPTION MEASURE IS INTRODUCED

EXHIBITORS TO DO THEIR BIT

ALBANY, N. Y., March 25.—Senator George F. Thompson of Niagara and Assemblyman Clarence F. Welsh of Albany introduced The Motion Picture Option Bill in the New York State Legislature last Thursday and, after a short debate it was finally decided to give the measure a hearing on April 3, at which time it will be presented for consideration before the joint codes committees of the Assembly and Senate. This is the so called Sunday opening bill.

A prominent trio of movie men represented the interests of the allied motion picture industry, namely, Max Spiegel, secretary of the Mitchell Mark Realty Corporation, owners of the New York Strand and a large circuit of picture theatres throughout the state, Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry and Henry C. Price, who was delegated by the exhibitors of Buffalo to represent them.

Immediately following the presentation of the measure at Albany, the various exhibitors' organizations throughout New York State got busy on plans to help along the passage of the bill. Meetings were called in practically all the important cities of the State for the purpose of enlisting the support of the entire membership of the several exhibitors' official organizations.

The film showmen of the Metropolitan district assembled at the Lyric Theatre last Friday where a meeting was presided over by John Manheimer, president of the Manhattan local of New York State Exhibitors. A decision was reached to provide for a mass meeting of all exhibitors of Manhattan, Brooklyn and the Bronx, to be held at Wurlitzer Hall on Wednesday, March 27.

All of the State locals will follow the same plan and pick out what they consider their most able showmen to represent their interests at Albany. The picture men are determined not to overlook the slightest detail that might aid in getting the Sunday measure across and claim they are willing to back the passage of the law with their last dollar.

METRO BUYS PLAY

"As the Sun Went Down," written by George D. Baker, and produced several seasons ago by Arthur C. Alston, was sold last week to the Metro Picture Corporation. The play will be screened by its author, who left recently for Hollywood, California, to assume charge of the Metro studios at that place. Edith Storey will be featured in the picture.

BAKER GOES WITH METRO

George D. Baker was last week made general manager of the scenario department of the Metro Picture Corporation at Hollywood, California. He was formerly with the Vitagraph Company as director, remaining with that corporation several years. He then went to the Metro, and has directed Nazimova, Edith Storey, Emily Stevens, Emma Whelen and other screen stars.

INVENTS FILM MONOLOGUE

NEWARK, March 27.—The management of the Palace Theatre offered a novel stunt last week when a dozen motto slides were flashed on the screen, each slide being a gay quip at henpecked men. The novelty went big as a film monologue.

BRENON COMPANY SUES

TRENTON, March 24.—The Herbert Brenon Film Company was haled before the New Jersey Court of Chancery last week to show cause why an injunction restraining them from bringing suit against Arthur Moore, proprietor of the Forest Hill Theatre and Mrs. Lillie Webb, manager of the Goodwyn Theatre should not be issued.

The litigation, the Brenon company claims, is the result of a breach of contract on the part of Moore and Mrs. Goodwyn in connection with "The Fall of the Romanoffs." They claim that Moore had promised to pay \$1,500 for one week's showing of the picture at the Goodwyn Theatre. Moore claims that he had agreed to pay this sum provided the receipts were sufficiently large, but it seems that the receipts did not come up to his expectation and he only paid the Brenon company \$1,000 through Mrs. Webb.

PAYS FINE WITH WAR STAMPS

MAYWOOD, N. Y., March 24.—The possession of three dollars' worth of Thrift Stamps saved Charlotte Thayer, a motion picture actress, two dollars yesterday when she was haled before a police justice here. Miss Thayer was arrested for speeding, and ordered to pay a fine of five dollars. She showed the Judge that her purse contained a one-hundred dollar bill, a few pennies and three dollars' worth of Thrift Stamps. She offered the latter, and the Judge accepted them, saying that he would buy them and give the court the three dollars.

SIX NEW FOXES COMING

William Fox announces the titles for six forthcoming releases. "Blue Eyed Mary" will feature June Caprice; George Walsh leads in "Brave and Bold"; Jewel Carmen is making "Confessions"; "Her One Mistake" stars Gladys Brockwell; "Fire of Hate" is the vehicle for Virginia Pearson and Jane and Katherine Lee, the "Baby Grands" are at work on a new picture.

SHOW "BLUE BIRD" FRIDAY

"The Blue Bird," Maeterlinck's story, transferred to the screen by Maurice Tourneur, will be shown privately to the press at the Rivoli, Friday morning, at 10:30 o'clock. Mr. Rothapfel will offer this Arcraft production as the Rivoli's feature attraction for Easter Week, beginning next Sunday afternoon.

ELITE CLOSES STUDIO

Owing to war conditions the Elite Film Company's studio on Staten Island has closed down. It was the intention of this organization to produce film features, the first of which, "Love's Young Dream," by Harry S. Percy, was under way. Numerous other companies have used the studio.

MILLER LEAVES VITAGRAPH

Ashley Miller, for some time one of the leading directors for Vitagraph, has announced his intention to leave that organization and devote his time to his own productions for big stars, to be based either on his own stories or on popular plays.

RODGERS QUILTS EXHIBITORS

Dave Rodgers, national organizer of the Exhibitors League of America, has resigned that position in order to affiliate himself with the United Picture Theatres of America at the request of the officers of that body.

CLARA KIMBALL YOUNG DIVORCED

LOS ANGELES, Cal., March 20.—James Young, motion picture director and actor, has been granted a divorce from Clara Kimball Young.

"KAISER" STAYS ANOTHER WEEK

The stay of "The Kaiser, the Beast of Berlin," has been extended for another week at the Broadway Theatre.

ARTCRAFT WINS FINAL VERDICT IN HART CASE

END OF LONG LITIGATION

A final decision in the suit brought against Arcraft by Triangle over the right to release the pictures of Wm. S. Hart was handed down by the United States Court of Appeals for the Second Circuit last week. The decision is a complete victory for Arcraft, which can hereafter release the Wm. S. Hart pictures anywhere they desire without fear of legal restriction.

The case has been in the courts for about a year, starting with an application for an injunction by Triangle, which sought to prevent Hart working for any other concern, on the grounds that he was still under contract to appear exclusively in their productions. This injunction was denied by Judge Martin T. Manton. Judge Manton decided that inasmuch as Hart's contract called for the directorial services of Thos. H. Ince, which were not forthcoming, that the Triangle had no cause for action.

Later Arcraft again won out when Supreme Court Judge Goff handed down a decision which denied the application of the New York Motion Picture Co. for an injunction pendente lite, restraining the defendant from distributing the first William S. Hart production, entitled "The Narrow Trail," and vacated the temporary stay granted pending the argument of the injunction. This second suit was a local action and temporarily held up the showing of "The Narrow Trail" at the Rialto Theatre.

A final appeal was brought before Circuit Judges Rogers and Hough and District Judge Learned Hand.

VITAGRAPH WINS SUIT

In the Supreme Court last week Justice Cohan rendered a decision in favor of the Vitagraph Co. against Anita Stewart in the suit for an order restraining that actress from playing for any one save the Vitagraph Co. pending the close of a period alleged to be covered by a contract she made with the plaintiff company. The expressed period in the contract ended on Jan. 31 of this year, but as Miss Stewart had failed to act for the Vitagraph for twenty-nine weeks prior to that time the court decreed that she be enjoined for a like period from acting except under its management.

STRAND HONORS MARKS

Out of respect to the memory of the late Mitchell Marks, who recently died at Buffalo, there will be no election of officers of the Strand Theatre Corporation until about the first of the year. Moe Marks, the vice-president of the corporation, automatically assumes the responsibilities of the presidential office and will conduct the affairs of the Strand Theatre Corporation as heretofore.

VITAGRAPH NAMES RELEASES

Vitagraph announces the following releases and stars for the week of April 1: Gladys Leslie, in "Little Miss No-account"; the final episode of "Vengeance and the Woman," with William Duncan and Carol Holloway. One of the Drew comedy reissues, and a new Big V comedy, "Sleuths and Slickers."

WILL STATE-RIGHT FORD FILM

Francis Ford, who has just completed his first independent film production, in which he is featured, is considering offers to state-right the feature.

FILM FLASHES

Harry Franklin will direct May Allison in her second Metro production.

Charles J. Brabin, Metro director, is in New York for a brief vacation.

Bert Lytell is making his initial Metro picture, "The Trail to Yesterday."

Norma Talmadge is returning from the coast to resume work on "De Luxe Annie."

Constance Talmadge will soon be seen in her next Select picture, "Mrs. Leffingwell's Boots."

Jewel Productions, Inc., has engaged Sol. J. Berman as sales manager of the New York office.

L. L. Baxter will succeed Florence Gribbon as cashier of the Douglas Fairbanks Corporation.

Oscar Apfel is making his second World picture, "Tinsel," with Kitty Gordon and Frank Mayo.

Marshall Neilan will direct George M. Cohan in the Arcraft production of "Hit the Trail Holiday."

Arcraft has won its third and final victory over Triangle in the matter of William S. Hart pictures.

W. H. Productions intend to reissue on state rights basis a series of sixteen Shorty Hamilton pictures.

Charlie Chaplin will be seen at the Strand Theatre the week commencing March 31 in "A Dog's Life."

A private showing of the new Shirley Mason picture, "The Wall Invisible," was held last week at the Edison studio.

Elsie Ferguson has completed her Arcraft production, "The Lie," adapted from the play of the same name, to be released April 8th.

Raymond McKee has returned to the Metro studio to play the leading role in "Fit to Fight," a Government moral hygiene picture.

Samuel Ludwig, of the Victor Film Company, of Detroit, Mich., has acquired the state rights to William S. Hart in "The Bargain."

C. C. Pettijohn was in Detroit recently conferring with some of the leading business men in regard to the Producers and Exhibitors Affiliated Plan.

Lottie Briscoe has been engaged by Metro to play Gertie Farish in the forthcoming production of "The House of Mirth," directed by Albert Capallani.

William S. Hart has issued a statement to the effect that the so-called "William S. Hart super-pictures," released by the W. H. Productions, are old pictures with new titles.

Harry G. Klossch, advisory counsel for Arthur Sawyer and Herman Lubin, has been appointed New York representative for a co-operative body of foreign buyers for the purpose of dealing in world rights. He has already transmitted several pictures to Norway, Denmark and other countries.

Just a Little

AL RAYMO

FILM NEWS BOILED DOWN

The title of the new Kitty Gordon picture is "The Interpreter."

Mary Anderson, seen lately in Vitagraph films, is back in California.

The next Mutual Minter release will be "A Bit of Jade," a Hindu story.

Clifford P. Butler is now manager of the Hollywood Studios of Metro.

"The Night Riders," the newest vehicle for Viola Dana, is well under way.

Alec Francis has cast himself for the part of a butler in a new Mae Marsh picture.

James B. Kelly has been appointed special representative in Texas for General Film Co.

Edward Sloman, after finishing his latest Mary Miles Minter picture, started work on a new one.

E. H. Duffy, manager of the Chicago branch of Mutual, was the victim of an auto accident recently.

John J. McDonald, of the Mutual home offices, has been appointed an overseas secretary of the Y. M. C. A.

Marion Davies is to be a star under the New International Film Service Co., Inc., plan for picture production.

Production on "Old King Sol," the first King Bee five-reeler, has been delayed, due to the continuation of the war.

Charles Parrott, who formerly directed Keystone features, has been signed to direct Billy West-King Bee comedies.

John R. McIlheran, well known Texas picture man, has been appointed manager of the Dallas exchange of General Film Co.

Alfred Whitman, star of Vitagraph films, and company, have gone to California, to take snow scenes for a new feature.

Members of the King Bee studio and company are undergoing military training, in order to be prepared for any emergency.

Taylor Holmes and his director, Lawrence Windom, have returned to New York, having severed their connection with Essanay.

Niles Welsh was the guest recently of the 307th Infantry at Camp Upton, when "Her Boy," in which he was co-starred, was shown.

Don Barclay, comedian, who recently made several comedies for General, has been appearing in houses in Missouri showing the films.

General Film Company has secured the distribution right of a new series of comedies, manufactured by the Ebony Film Co., of Chicago, and known as "Ebony Comedies." The first releases are "A Black Sherlock Holmes," "Spying the Spy," "The Porters," "A Milk Fed Hero," "Busted Romance" and "Spooks."

Universal announces the completion of a new morality film by Lois Weber, called "For Husbands Only," which will follow "The Kaiser" at the Broadway.

John G. Adolphi, formerly a director for William Fox, has signed a long term contract with World Films, and will direct Barbara Castleton in her first film.

Hamilton Smith, well known scenario writer, has signed a long time contract to turn out scripts for World Pictures, in which Midge Evans will be starred.

Petrova Pictures, Inc., will shortly screen a version of "Patience Sparhawk," in which Olga Petrova will be featured. Ralph Ince will direct the star in this picture.

A new corporation for the exploiting of King Bee comedies has been formed. Its manager is Mark Goldman. The firm will handle Washington, Idaho, Oregon and Montana.

Julius Steger, well known stage and motion picture director, has been engaged by the International Film Service, to direct their first production, featuring Marion Davies.

Harold Edel, managing director of the Strand, was seen in several scenes that were filmed in the Strand last week. Marguerite Nash is the star of the film for which the scenes were taken.

E. J. Hayes, manager of the Buffalo exchange of General Film, has resigned, and was replaced by E. Flarety, who was transferred from Albany, where he was succeeded by C. R. Osborne.

Herbert Crooker, formerly publicity man for Triangle, who was on one of the submarine chasers, has returned from a trip in foreign waters, after having gone through enough adventures to make a good five-reeler.

The Big Feature Picture Rights Corp., of Louisville, Ky., has conferred an unique advertising honor upon the Polish star, Olga Petrova, by printing stationery with the star's photographs, in connection with her new picture, "Tempered Steel."

Wallace Irwin, author of the "Hashimura Togo" stories, has become a member of the Vitagraph "best authors" society. His story, "A Gentleman's Agreement," has been accepted for production. Nell Shipman and Alfred Whitman will be starred in it.

Mabel Julianne Scott, who was seen in "The Barrier" and "The Sign Invisible," has been engaged by Harry McRea Webster for a seven-reel feature called "Reclaimed," now in preparation, under his personal direction, with John D. Braden as technical director.

Why, If You Insist!

AL RAYMO

ATTENTION—SCENARIO WRITERS

WANTED

Good, Original Scenario

FRANK A. KEENEY PICTURES CORPORATION

R. C. OWENS, Gen. Mgr.

Room 212, PUTNAM BUILDING, N. Y.

FEATURE FILM REPORTS

"THE ANSWER"

Triangle. Seven Reels.

Cast.

John Warfield.....Joe King
Robert Warfield.....Charles Dorian
Guido Garcia.....Francis McDonald
Shepard.....Jean Hersholt
Goldie Shepard.....Claire Anderson
Lorraine Van Allen.....Alma Rubens
Story—Dramatic. By E. Magnus Ingleton. Directed by E. M. Hopper.

Remarks.

This picture shows the utility of the methods used by some radicals toward the accomplishment of universal brotherhood. Using obsolete methods of argument, they attempt to prove their case by showing that one is a hypocrite if he believes in the common people and likes silk pajamas and low-cut gowns at the same time.

John Warfield is instructed by his father's will to marry a woman of the common people. John finds a fellow spirit in the person of Guido Garcia. Together they build the Warfield Home and Hall for down-and-outers recruited mostly from the theatrical and movie field. John finds his girl of the people in the daughter of one of them, Goldie Shepard, a stenographer and secretary of the Home. John has never seen his mother. She is very wealthy and lives in England. She dies and leaves her entire fortune to her son, who goes to England to claim it, entrusting the Home to Guido and his sweetheart. John sends for Goldie, who is reluctant to give up a life of ease and luxury. John, disappointed, returns to America to resume his work, while Guido goes abroad and kills Goldie for her desertion and then commits suicide. Upon his return, John finds that the work is in the hands of Lorraine Van Allen, a wealthy, but human, heiress. They fall in love and are married.

Box-Office Value.

Two days.

"WILD YOUTH"

Paramount. Five Reels.

Cast.

Louise Mazarine.....Louise Huff
Joel Mazarine.....Theodore Roberts
Orlando Guise.....Jack Mulhall
Li Choo.....James Cruze
Orlando's mother.....Adele Farrington
Story—Dramatic. Written by Sir Gilbert Parker and adapted for pictures by Stuart Blackton, who also directed it. Features Louise Huff and all star cast.

Remarks.

Louise, left an orphan by the death of her mother, and entirely at the mercy of her guardian, Joel Mazarine, is forced to marry him, in order to save her life. She soon tires of the union, and is slowly wasting away because of a lack of interest in life. She meets Orlando, a wealthy young rancher, and soon finds life worth the living, as the young couple fall in love with each other. Li Choo, the servant of the Mazarines, aids the young people in spite of frequent beatings by Mazarine. One day Louise, while out riding is lost, and is forced to stay in the woods all night. Upon her return, Mazarine, who is about to punish her, is killed by Li. Suspicion falls on Orlando, and he is convicted of the crime. Li confesses that he is the guilty man and takes his own life. Louise and Orlando are married, and all ends well.

The story is interesting and well portrayed. Louise Huff does well as Louise Mazarine, and Jack Mulhall, as Orlando, handles his role capably. Theodore Roberts, as Mazarine, does his usual good work, and James Cruze, as Li Choo, does a good piece of character acting. The titles are very artistic and lend much to the beauty of the film. There are too many of the animated titles, and they tend to spoil the pictures.

Box-Office Value.

Two or three days.

"FAITH ENDURIN"

Triangle-Kay Bee. Five Reels.

Cast.

Jeff Flagg.....Roy Stewart
Jim Lee.....W. A. Jeffries
Helen Dryer.....Fritzie Ridgeway
Vic Dryer.....Joe Bennett
Edward Crane.....Edward Brady
Sol Durkee.....Walter Perkins
Old Jerry.....Graham Petit
King.....Walter Petty

Story—Comedy-Drama. Story by Kenneth Clark. Directed by Cliff Smith. Features Roy Stewart.

Remarks.

A picture that features Roy Stewart must necessarily be a Western picture, with a background of bullets, sheriffs, lassoes and girls.

The story tells of the meeting of Jerry Flagg and Jim Lee, who vow eternal friendship and steadfastness. Together they settle on a ranch, and, after many years of hardship, they manage to make two cows graze where but one grazed before. The Rex Mining Company decides to dig for copper on land adjoining theirs, which, of course, means that their water will be poisoned, the grass killed off and, in short, make for a poor cattle business. This gets them into a row with the branch manager of the Rex, Edward Crane. In the office of Mr. Crane we find the pretty Helen Dwyer, Crane's stenographer, and her brother Victor, the timekeeper. Jerry and the girl fall in love.

The copper miners burn Jerry's shack and Lee decides to seek new pastures. Crane, knowing this to be a free country, takes liberties with his stenographer, and is shot down by Victor. Jerry shifts all suspicion on himself and jumps town. The boy is exonerated of the charge and Jerry returns for a happy denouement.

The picture sustains interest to the end and enables Stewart to exhibit some clever stunts. The rest of the cast is commendable, especially W. A. Jeffries, as Jim Lee, and Fritzie Ridgeway, as Helen Dryer.

Box-Office Value.

Three days.

"AN AMERICAN LIVE WIRE"

Vitagraph. Five Reels.

Released March 18 by V. L. S. E.

Cast.

Willard Geddie.....Earle Williams
Ida Payne.....Grace Darmond
Frank Goodwin.....Hal Clements
Isabel Guilbert.....Miss Toner
Detective O'Day.....Orval Humphries
Mrs. Payne.....Margaret Bennett
J. Ward Tolliver.....Malcolm Blevins
Story—Dramatic. A screen version of O. Henry's story. Directed by Tom Mills. Featuring Earle Williams and Grace Darmond.

Remarks.

The comic opera incidents of this story, and there are many of them, make it a rather poor subject for the screen, for while the delightful satire of O. Henry always makes good reading, it loses much by its being visualized. It is true there are dramatic moments, but these moments, with the exception of the suicide of the absconding bank president, Warfield, are usually turned from the sublime to the ridiculous, and the intentions of each character are so obvious that there is no suspense. This, combined with the illogical actions of almost every character, is responsible for an uninteresting picture.

The director has not done his work skillfully, but the acting and photography are excellent.

Box Office Value.

One day.

AL RAYMO

Not Al Fresco

DR. JULIAN SIEGEL, the Theatrical Dentist

Suite 204 PUTNAM BUILDING, NEW YORK CITY

Phone Bryant 5497

EXCEPTIONAL RATES TO THE PROFESSION

INSURE YOUR MATERIAL AGAINST THEFT

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,

NEW YORK CLIPPER, 1604 Broadway, New York

Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled.....
for Registration.

NAME.....

ADDRESS.....

CERTIFICATES ISSUED

1146—Stephens & Woeste.....	Reflector	1156—H. Estelle Parsons.....	Act
1147—Frank Harcourt.....	Scene	1157—David Greenberg.....	Song
1148—Bonnie Merriott.....	Song	1158—J. F. Powell.....	Scenario
1149—Paul L. Specht.....	Title	1159—W. E. Peters.....	Song
1150—Hal Bird.....	Title	1160—Frank P. Barbier.....	Song
1151—Frank L. Shannon.....	Act	1161—Louis Zuber.....	Song Poem
1152—Anton Lada.....	Name	1162—Daisy R. Hines.....	Title
1153—Jas. and Agnes Du Vea.....	Act	1163—Edna Marie Beckett.....	Dramatic Playlet
1154—E. S. Smith.....	Song Poems	1164—Bettie Tilford.....	Song Poem
1155—Stephen Farbanish.....	Scenario	1165—E. G. Markholm.....	Song



MENZELI'S

CONSERVATOIRE
DE CHOREGRAPHIE
CLASSIQUE

22 East 16th Street
Phone, Stuyvesant 3334
New York

PLAYS FOR STOCK, REPERTOIRE, AMATEUR COMPANIES

LARGEST ASSORTMENT IN THE WORLD. Books for home amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free!

SAMUEL FRENCH, 28 West 38th St., New York.

TENNEY

A vaudeville writer of regular vaudeville acts, sketches and monologues. Write, wire, 'phone or call. Allen Spencer Tenney, 1493 Broadway, N. Y.

ARMY AUCTION BARGAINS
16 page circular mailed 6c. (stamps)
Tents \$4.25 up New Uniforms \$1.50 up
Swords .50 Saddles 4.00
Revolvers 1.00 Team Harness \$6.55
Drill Guns 1.50 M.A. Army Gun 2.25
U.S. Lariats .50 U.S. Mess Kits .65
15 Acres Gov't Auction Bargains.
Illustrated and described in large 428 pp.
cyclopedia catalog mailed 50c. stamps.
FRANCIS BANNERMAN & SONS, 501 B'way N. Y.

PLAYS → \$15.00

IN MANUSCRIPT A YEAR
New winners—Tried Successes. Special Pictorial
Printing. Send stamp for catalog. STAGELORE
PLAY CO., 1400 Broadway, N. Y., Dept. C.

MANUSCRIPT PLAYS
MUSICAL-COMEDIES
-TABLOIDS, ETC.
CHICAGO MANUSCRIPT CO.
431 NO. CLARK ST. CHICAGO, ILL. FREE

High Class!

SECOND HAND GOWNS

L. GOODMAN
2315 S. State St., Chicago, Ill.

TIGHTS
FOOTITE TIGHTS
Write for Catalogue C-5
WALTER G. BRETZFIELD CO.
INC.
1367 BROADWAY, N. Y.
Cor. 37th St.

DRS. CHAS. S. LEVY

CHIROPODISTS
Treat the Profession's Feet at
Strand Theatre Bldg.
Broadway and 47th St.
Telephone Bryant 583



WIGS

TOUPEES, GREASE
PAINTS, ETC.
A. M. BUCH & CO.
119 N. Ninth St., Philadelphia

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

THEATRE AND WOOD FOLDING CHAIRS.
New and Second Hand.
Atlas Seating Co., 10 E. 43rd and 7 E. 42nd St., New York.

CHEWING GUM—BALL—CANDY COATED.
Toledo Chewing Gum Co., Factories Bldg., Toledo, O.

LAWYERS.
F. L. Boyd, Attorney, 17 N. La Salle St., Chicago.
E. J. Ader, 10 South La Salle St., Chicago, Ill.
Joseph A. O'Brien, 1402 Broadway, New York City.
Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.

MUSICAL GLASSES.
A. Braunniss, 1012 Napier Ave., Richmond Hill, N. Y.

MUSIC COMPOSED, ARRANGED.
Chas. L. Lewis, 429 Richmond St., Cincinnati, Ohio.

SCENERY AND SCENIC PAINTERS.
Howard Tuttle, 141 Burleigh St., Milwaukee, Wis.

SHELL'S SCENIC STUDIO
581-583-585 South High St., Columbus, O.
De Flesh Scenic Studio, 447 Halsey St., Brooklyn. Phone Bedford 8594J.

SCENERY FOR HIRE AND SALE.
Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.
Wm. W. Delaney, 117 Park Row, New York.

STAGE LIGHT EFFECTS, LAMPS
(Bought, Sold)
Newton Art Works, 305 W. 15th St., New York.

TENTS.
J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.
Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL HARDWARE.
A. W. Gerstner Co., 634 8th Ave. (41st St.), N. Y.

THEATRICAL PICTURE FRAMES.
Levy's, 316 to 320 West 42nd Street, New York. 937 Bryant.

THEATRICAL PROPERTIES.
E. Walker, 309 W. 39th St., New York.

TRANSFERS.
Walton, 455 W. 33d St., N. Y.

VIOLINS AND SUPPLIES.
August Gemunder & Sons, 141 W. 42nd St., N. Y.

John Friedrich & Bro., Inc., 279 Fifth Ave., N. Y.
S. Pfeiffer, 145 W. 44th St., N. Y. C.

I. MILLER SHOES
THE LARGEST THEATRICAL
SHOE MANUFACTURERS IN THE WORLD.
ENTIRE COMPANIES OF ANY SIZE
AND INDIVIDUAL ORDERS FITTED
BY US AT 24 HOURS NOTICE.
WE FILL EVERY STAGE AND STREET SHOE
REQUIREMENT OF THE WELL DRESSED.
1554 BROADWAY NEAR 46th ST., N. Y.
Chicago Store STATE ST. MONROE

Wardrobe Prop Trunks, \$5.00
Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.
Parlor Floor, 28 W. 31st St., New York City

HEPNER'S WIGS

"By Hepner." The Standard of Quality. Wigs Rented for all occasions. 137 W. 44th St. N. Y.

PLAYS

VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, Tremont Theatre, N. Y. City.
Stamp for catalog.

SCENERY

Theatres and productions
Vaudeville Acts Equipped
MURRAY HILL SCENIC STUDIO
488 6th Ave., bet. 29-30th Sts.
Tel. Mad. Sq., 4692 Tom Creamer, Mgr.

Bal's Dreadnaught



AT SUBMARINE PRICES

30 inch.....	\$21.00	36 inch.....	\$24.00
32 inch.....	22.00	38 inch.....	24.50
34 inch.....	23.00	40 inch.....	25.00
42 inch.....	\$25.50		

WILLIAM BAL COMPANY

145 W. 45th St., N. Y. 4 W. 22d St., N. Y.
NEW CIRCULAR NOW READY
Mail Orders Filled Same Day Received
\$5 Deposit Required

GOWNS FURS

ANDREWS, 506 S. State St., CHICAGO

"MAGICIANS"
We use the latest methods in Magic. Legions, Mind, Stage, Single, Double, and all the latest everything in the magic line. Big new illustrated catalogue which also contains a complete list of Tricks, Puzzles, Jokes, Cards, Dice, Ventriloquist Figures, and Thomas' PREP.
OAKS MAGICAL CO. Dept. 420, Oshkosh, Wis.

VELVET STAGE AND PICTURE SETTINGS

BEAUMONT VELVET SCENERY STUDIOS.
935 Market St., Pantagon Theatre 246 W. 46th St. Building, San Francisco, Cal. New York City

ATTENTION

We buy and sell PLAYS, SONGS, all kinds of good special material. Music composing and arranging.
N. Y. PLAY-MUSIC BUREAU, 3798 Broadway, N. Y. Brokers.

A sample free to any person that suffers the pangs and distress of indigestion

For fifteen years I worked to obtain a preparation that would relieve me from Nervous Indigestion and its accompanying Sour Stomach, Palpitation of the Heart, Gassy Flatulence, Belching of Wind, Sick Headache, Dizziness and Pains in the Right Side resembling appendicitis, caused by Malassimilation of food.

This powder is the result of my endeavors, known on the market as PRIEST'S INDIGESTION POWDER, try a sample, if it helps you get a twenty-five cent or one dollar bottle from your nearest druggist or send direct to me and I will send it parcel post paid to you.—H. K. PRIEST, Ph. G., Bangor, Maine.

The best results may be obtained by taking one teaspoonful of the powder in half a glass of hot water before going to bed and before breakfast in the morning. Before taking a trip by Boat or Train take a dose and enjoy the ride free from car sickness and sea sickness.

Phone Bryant 1261
GLOBE THEATRICAL TRANSFER
Long-and-Short-Hauling, Motor-Truck Service

Phone, 2742 Bryant
White's Theatrical Transfer Co.
686 8th Ave., New York
AUTO SERVICE

Drops and Curtains \$12.50

Painted to order, any size up to 14 by 20 ft., in either Diamond Dye, Oil or Water Colors. All kinds of SCENERY at lowest prices. SCHELL SCENIC STUDIO, Columbus, Ohio.

PLAYS, SKETCHES WRITTEN

Terms for a stamp.
E. L. GAMBLE, Playwright
East Liverpool, Ohio

Songwriters' Manual

Don't publish songs or Music before having read my "Manual of Composing and Publishing." This book saves and makes money, also gives valuable, honest advice. Price 35c.
H. J. BAUER MUSIC CO., 135 East 34th St., N. Y. City.

WIGS

Human Hair, Irish, Dutch, Jew, 75c.
Soubrette or Men's Dress Wig, \$1.00, \$1.50; Negro, 25c., 50c., 75c.; Tights, 90c. Instant shipment.
Catalog Free. Paper Hats, Masks, Novelties, Props. KLIPPERT MFG., 46 Cooper Sq., N. Y.